

THE MAGICIAN'S

Reflection



Bill Whitcomb

**The Magician's Reflection:
A Complete Guide to Creating
Personal Magical Symbols &
Systems**

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Megalithica Books

Stafford, England

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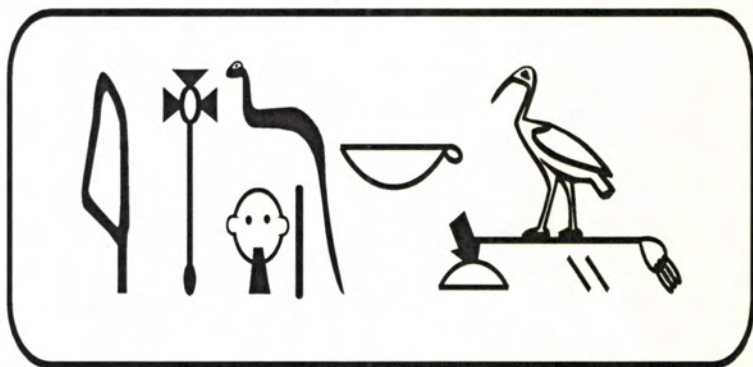
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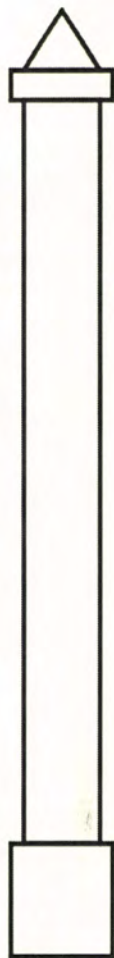
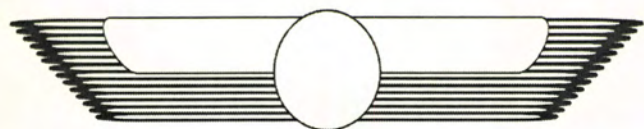
Dedication

To Marian - Upon reflection, glad we're both still here.

Acknowledgements

I'd like to acknowledge Nick Pell, Taylor Ellwood, and Lupa, whose editorial assistance and spiritual support have been invaluable in producing the new and improved Magician's Reflection. Special Thanks to OwlSpirit who supplied the Alphabet of Dreams font.





Handwritten text in a stylized script, arranged in five vertical columns. The text includes various symbols and characters, some of which are enclosed in rectangular boxes. The script is a form of shorthand or cipher.



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How to Use This Book

The Magician's Reflection is intended as a dictionary of symbolism and as a workbook. It is intended to assist both in the understanding and the creation of personal symbols and symbol systems. I hope that it will be of use both to people with a general interest in symbolism and to those who want to create their own symbols for use in personal development, writing, and art. Though *The Magician's Reflection* is designed as a complete work, it also serves as a supplement to my first book, *The Magician's Companion*, a reference work that explores traditional magical systems and their relationship to the general theories of magic. It lists numerous correspondences between standard magical symbols, alphabets, symbolic associations, and deities or other magical beings.

This book explores magical symbolism from a different perspective, listing the associations of various categories of symbols such as colors, plants, animals, and minerals, with minimal reference to any particular tradition or culture. I have also tried to include a rationale for the symbolic associations described, since symbols are most effective when both the mind and the heart are satisfied. Each section of the dictionary portion of this book is followed by exercises that explore that particular category of symbolism. The remainder of *The Magician's Reflection* discusses how to assemble symbolic associations into a cohesive magical system and provides examples of how such a system could be used.

Introduction

In his earlier work, *The Magician's Companion*, Bill Whitcomb gives the occult community an updated version of Uncle Al's epic meditation on meaning 777. A handy reference, the tome allows the student to see synergies which otherwise might go unnoticed- the similarities between sulphur, salt, and mercury on the one hand and alpha, omega, and iota on the other. Still, while the book is infinitely useful for novice and adept alike seeking a comprehensive (and comprehensible) compendium of magickal symbol systems, its goal is not to advance the student toward the creation of one's own magickal system.

The Magician's Reflection stands head and shoulders above its. It is a triumph which builds upon Mr. Whitcomb's earlier work. Not simply because it allows the user (a far better term for what you are about to become than "reader") to push back a little against reality and create meaning, but because it addresses topics far more far-reaching than occultism. The book is of equal value to those whose primary interest is Jungian psychology and individuation, comparative mythology, guerilla ontology, self-improvement, or the interpretation / creation of literature. I fully expect novels to be written in the near future which are little more than formulaic pastiches of the concepts contained within this book.

However, in the occult community the idea of creating one's own magickal symbol is very much in vogue right now. The crossover popularity of chaos magick has made it so that every urban Voudouisant and suburban magus wants their own home grown Enochian. Chaos magick theory is somewhat unsuited for this purpose, in that while it urges the user to create a symbol system it does little to assist the novice or the adept in just how they would go about divining what symbols they should construct and what they should mean. Clearly, simply grabbing symbols out of thin air and hoping for the best is an approach that will lead to nothing at best, and madness at worst. The grand-entities of chaos magick theory were well-heeled in other occult traditions. They were equipped with various forms of meaning and were thus able to synthesize personal meaning.

And somehow, the book you hold in your hands, *The Magician's Reflection*, was criminally allowed to go out of print for several years when it would have been more relevant than ever. While it may sound hackneyed to say that the Internet changed everything, it doesn't make it any less true. People of all ages are attracted to the Internet precisely because it allows them greater control over their media consumption. Further, it engenders the user with a myriad of ways to produce media, while not excusing the user from creating quality product. It was this phenomenon of maximum customization that was the impetus behind *Time* naming "You" as the "Person of the Year."

It is important to remember that chaos magick theory arose at least in part as a response to the hyper defined world of post-Golden Dawn

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occultism. Before even venturing into the most mundane of magickal acts, Golden Dawn initiates were required to memorize long correspondences of Hebrew letters, color scales, godforms, gems, plants, magickal tools and so on. This tradition places more emphasis on the signifier than the signified. Meaning becomes mechanistic, devoid of true understanding. While the latter day chaotes are certainly flawed in their penchant for vulgar post-modernism and bad physics, their 1970s forebearers were quite shrewd in their assertion that a custom-built deity can carry at least as much weight as one dusted off from old Khem- and with all the fun of parenting a god!

Indeed, for reality engineers of all stripes, the book you hold in your hands right now could be the only book you need to start creating your own culture, which in an earlier, far more naïve work published by the good people at Immanion Press, I referred to as something along the lines of “the only revolution we’ve got.” Mr. Whitcomb walks the user through the laborious process of creating a symbol system that has hitherto been occulted. While many stress the power inherent in a self-created semiotic system, no one else has taken the time to show the practitioner how to go about creating such a system. Years of esoteric study are not required. You hold in your hands the key to deconstructing meaning, but also the key to putting it back together again in some useful fashion. The exercises following each chapter are of even greater importance than the text preceding them. Without them, this book is an inert object. Utilizing the techniques transforms the book itself into a powerful magickal talisman.

So dig deep within the self, and find the truest meanings possible. Not only is it powerful and productive, it’s also a great deal of fun.

Nick Pell
Witch City, USA

Chapter One: Magic

The word “magic” has come to mean so many different things that there is no easy way to define it. To much of the population, magic is little more than a curiosity or fantasy, the product of fraud or superstition. Some people consider magic as the use of occult knowledge to control supernatural powers, or believe it is a way of manipulating natural forces not yet understood by science. For still others it is a system of psychology affecting only inner reality. Increasingly, many people in our culture are beginning to see magic as an approach to gnosis, spiritual growth, and a way of life that harmonizes the individual with the world.

Aleister Crowley defined magic as the art and science of causing change to occur in conformity with Will. In this sense, any action that achieves an intended goal could be considered magical. This definition may be true, but is a little too broad for our current purposes.

For the purposes of this book, magic is a means of using symbolism and ritual techniques to establish a link and cultivate a dialogue between the microcosm and the macrocosm, the inner and outer world. By some approaches, this is the dialogue between the individual and the divine. From another perspective, the magical dialogue takes place between the conscious and unconscious.

However you decide to view the magical dialogue, balance and reciprocity is paramount -- as within, so without; as above so below. You change the world by changing yourself, you change yourself by changing the world. By means of this dialogue all things are made sacred and harmony with the world restored.

Magic is also a collection of rule-of-thumb techniques (or rituals) for changing the focus and content of consciousness. What we perceive as the world could be said to be the interaction between the self (one's senses, emotions, perceptions, and preconceptions) and the actual world. If this interface is too close to you (the subjective side), it could be said that your world view is not realistic, but so much of our world is composed of our assumptions and subjective beliefs that it is very difficult to say how realistic one's view of things might be. We can only see the gaps and inaccuracies in our world view when they interfere with the accomplishment of our intentions. Most of us are somewhere in the middle -- enveloped by delusion, but not so much that it kills us. What is clear is that by changing the shape of this imaginary boundary or interface, we change our awareness of what is the self and what is other, altering our relationships with everything. Essentially, you can change the world by changing yourself.

The magician changes the focus of consciousness by techniques such as concentration, breathing, motion or postures, abstention from food or sleep, or the manipulation of sexual energy. The magician changes the content

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of consciousness through the use of belief-systems (basic assumptions about reality), signs, symbolism, language, music, and visualization. We use many of these techniques in daily life without thinking much about them. Counting to ten and taking a deep breath, doing whatever you do to wake up and get moving in the morning, or doing whatever you do to relax when you first get home from work are all examples of little rituals performed to affect consciousness.

This book is primarily about that part of magic concerned with the creation, arrangement, and use of symbols.

The Magical Symbol

"[E]verything, whatever happens, has three meanings. The first is its practical meaning, what the book calls 'the thing the plowman sees.' The cow has taken a mouthful of grass, and it is real grass, and a real cow--that meaning is as important and true as either of the others. The second is the reflection of the world about it. Every object is in contact with all others, and thus the wise can learn of the others by observing the first. That might be called the soothsayer's meaning, because it is the one such people use when they prophesy a fortunate meeting from the tracks of serpents or confirm the outcome of a love affair by putting the elector of one suit atop the patroness of another."

"And the third meaning?" Dorcas asked.

"The third is the transubstantial meaning. Since all objects have their ultimate origin in the Pancreator, and all were set in motion by him, so must all express his will--which is the higher reality."

-- From *The Shadow of the Torturer*, by
Gene Wolfe

A symbol is something that represents something else by association, resemblance, or convention. The word symbol is derived from the Greek "*symbolon*" which was a token used for identification by comparison with a counterpart. In essence, a symbol is something that is given an identity by being related or connected to another thing. In scientific thought and common usage, the term symbol is usually used to denote an abstract sign.

In many schools of religious or mystical thought and practice, symbols are considered a sensuous representation of a transcendent reality. The

phenomenon of nature itself is perceived as a symbolic writing that reveals the laws governing both the physical and spiritual aspects of the universe.

In a sense, all symbols are magical. Symbols can communicate information through space and time, and in doing so, can influence great amounts of energy. As William Gray puts it, "symbols are coins for the exchange of consciousness" (1971). Much of our civilization is founded on this magic.

The symbols of scientific and logical usage are extensive, while those of myth and religion are intensive. In other words, the mundane symbol is specific and narrow, but the mystical or artistic symbol is broad and contains many layers.

The mystical symbol penetrates reality, containing something of the character of that which is symbolized, linking the two by some similarity of pattern. This type of symbol participates in the reality it indicates. In this way, it mirrors a living thing that comes into being, undergoes metamorphosis, and sometimes dies.

The magical symbol also possesses the living quality, the many layers and breadth of the mystical and religious symbol.

The chief difference between the mystical and the magical symbol is that the magical symbol has layers of correspondences that are ordered in a deliberate, even scientific fashion. Typically, each symbol in a magical alphabet or "symbol system" might be associated with:

- * A sign, image, or pictograph
- * A conceptual principle
- * A phoneme (sound) or letter
- * A number or magnitude
- * A color
- * A geometric form
- * A species of animal
- * A species of plant
- * A part of the body or one of the senses
- * A part of the mind or personality
- * A natural force or phenomenon
- * A male and/or female personification
- * A physical substance (such as a gem or metal)
- * A gesture or body posture
- * An activity
- * An odor

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- * An object or tool
- * A time of day, day, month, and so on.
- * A place
- * Equivalent symbols from other "systems"

Each correspondence is like one band in a spectrum or a note in an octave. The different attributions of magical symbols can be considered as expressions of the spirit⁷ of those symbols in different states of being (or at different rates of vibration). Through the symbolic, the universe is no longer isolated; everything is linked by a system of correspondences that connects all orders of being.

Because of the analogical relationship between the elements within magical symbol systems, information can be more readily translated between different levels of consciousness. These levels of consciousness can be viewed as divisions of brain anatomy. The association of graphic symbols, phonemes, and sensory manifestations (visual images, sounds, smells, and so on) creates an interface that facilitates dialogue between the verbal, linear left-brain and the visual, spatial right brain.

Magical symbols also function on a deeper level. When these symbols are associated with animal images and natural environments, they could be said to correspond to specific stages of our development. This imagery constitutes an analogical language representing levels of somatic information derived from our evolutionary experience. We still contain the basic circuitry of our reptilian and mammalian evolutionary forebearers. In the course of our development in the womb, we go through, in abbreviated form at least, the same successive stages of development as did our species in evolutionary development. Ontology recapitulates phylogeny. That is, all of the old stuff is still in us. This brings the animal-headed gods of the Egyptians, the shaman's animal totems, and the bizarre hybrids of mythology into the realm of modern brain research.

The human brain is anatomically divided into hindbrain, midbrain, and cerebral cortex. Each of these parts controls functions that developed during successive phases of our evolution. The hindbrain (stem, pons, medulla, and cerebellum) controls the autonomic and automatic nervous system and is associated with territorial and survival functions. This part of the brain comes to us essentially unchanged from the reptiles. The midbrain (or limbic system) contains the cranial endocrine glands governing sexual development, sleep, dreams, pleasure and pain, emotion, and anxiety, and primitive visual retention. These features emerged in the early mammalian stage of development. The cerebral cortex, which controls reason, analysis, logic, calculation, language, and voluntary action, was the last to develop.

Spirit may be thought of as information distinct from its medium. In the magical world-view, spirit may be translated from one embodiment to another (or from vector to vector, or incarnation to incarnation).

Each of these three “brains” possesses its own subjectivity, its own form of intelligence, its own sense of time and space, its own memory, and its own motor functions. In this sense, the magical symbol is used to evoke particular qualities or states of awareness encoded during human evolution. The magical symbol enables you to access encoded information and allows the communication of that information between the two brain hemispheres and the three brain layers. This, then, is the magical dialogue, a method of communication between the inner and outer world. Achieving this dialogue, and establishing a lasting peace between the various brain components, is one of the primary goals of the magical process (and, perhaps, of human existence).

When the magical dialogue is an integrated part of daily life, magical symbolism may be applied to all that one encounters so that everything in daily life becomes a conversation between the Self and the World. In constructing a ritual, the magician attempts to make all elements harmonious, so that everything in the range of the senses has a symbolic connection with the idea behind the ritual. For example, if a traditional western magician wished to work with “elemental fire,” the ritual might involve physical fire, a rod (or wand), the color red, a rapid breathing pattern, active movements (perhaps dance), exciting music, the smell of burning frankincense or tobacco, and so on.

The Magical Symbol System

A magical symbol system is a set of magical symbols that collectively represent all the basic states of existence (or phases of awareness) implicit in a specific world-view.

Most symbol systems are either primarily hierarchical or cyclical. In hierarchical systems, there is a primary symbol with secondary symbols that represent divisions or aspects of the primary symbol. In cyclical systems, each symbol represents a phase in a cycle of transformation, eventually returning to its beginning. Some systems contain both hierarchical and cyclic qualities. Other systems, however, are amorphous, with little formal structural relationship between symbols. The important point is that a magical symbol system is a model of the universe that can be applied to both the inner and outer world.

The occult ideas of the four elements or the seven planets are examples of traditional magical symbol systems. Often, one system will “contain” another. For example, the twenty-two letters of the Hebrew alphabet (the magical symbol-system of the Qabalah) has associations with the three “mother elements” (fire, air, and water), the seven planets, and the twelve zodiacal signs. Other traditional magical symbol-systems include:

- * The Seven Chakras
- * Enochian
- * The I-Ching

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- * The Tai-Hsuan Ching
- * Norse, Germanic, and Anglo-Saxon Runes
- * Occidental Geomancy
- * The Tarot

Any of these symbol systems can provide the foundation for magical practices and spiritual growth. Sometimes, however, published magical systems are unnecessarily difficult for modern students to assimilate and use. In some cases, these systems were developed by cultures whose way of life is separated from ours by thousands of years. While it requires a great deal of work to use a magical symbol system, the important part of this work is not the memorization of correspondences but the process of making these correspondences come alive for you. This is true whether you are learning a traditional system or creating one.

This book is intended, not to teach you a particular system of magic, but to show how magical systems are constructed and given life.

Why Construct a Magical Symbol-System?

Creating magical symbols may be beneficial even if you do not intend to apply them in any kind of ritual or magical practice. Examining and assembling personal symbols can be viewed as a kind of do-it-yourself Jungian psychoanalysis. In order to create effective magical symbols, you must examine your beliefs and your concept of self and decide what aspects of yourself and your life are important. This includes defining both positive and negative traits. Then, as you begin to associate these ideas with the world around you (parts of the human body, colors, animals, and so on), you become more aware of what your world means to you. This process of self-examination and analysis of relationships may be as valuable to you as anything you later do with the symbols you have created. The more skillful you become at magical symbolism, the more magical symbols will reveal about the contents of your subconscious, your habits, attachments, and motivations.

Once you have begun to accumulate living, personal symbols, they can be used as powerful tools to change yourself and your life. By connecting specific states of mind, personal skills, and archetypes to magical symbols, you can focus your Will to make changes in yourself and the world around you. If you have "anchored" a positive trait or behavior pattern to, say, a gesture, making this gesture could enable you to access this trait and its associated skills more easily. For example, if you have trouble functioning well in business meetings, you might visualize a symbol to which you have anchored feelings of poise, energy, and confidence.

You can also anchor "negative" traits. Symbols of negative aspects can be used to banish the qualities they represent. For instance, in a situation that makes you feel anxious or afraid, you could visualize a symbol embodying

these feelings slowly fading away, to be replaced by a symbol of strength and courage.

Magical symbols can also be personified in forms that can be used as models or guides. Many magical systems use this technique to assemble an idealized image of the practitioner or an archetypal teacher to represent the magician's "higher self. The very act of attempting to define and contact this idealized self increases your ability to embody its traits. When developed, your higher self can interact with you both as friend and teacher. This is true regardless of whether you believe it is a spiritual entity with its own existence or whether you think it is a personified part of your unconscious.

Virtually all magical systems use personifications (of one kind or another) called god forms. In a sense, a deity can be viewed as a being that embodies all aspects of whatever it is deity of. In monotheism, the concept of God is expanded to include everything (both conceivable and inconceivable). The deities of pantheistic systems embody smaller chunks of existence and function as intermediaries between humanity (self), and Godhead (absolute, noumenal reality). In monotheism, angels and archangels perform the functions of the pantheistic deities.

A traditional magician, wanting to improve ability or knowledge in a specific area might try to accomplish this by calling the spirit, deity, or angel embodying the appropriate forces. This could be approached in a variety of ways:

- * The magician *evokes* the being to appearance as a personified entity external to the magician. Then, the magician asks (or commands or bargains, depending on the magician's relationship to the entity evoked) for knowledge, aid, guidance, and so on.
- * The magician *invokes* the being inside him/herself, asking the being to imbue the magician with its essence, knowledge, powers, and so on. If a specific task or operation was being attempted, the magician might perform the task as the being invoked. In this case, the magician undergoes communion with or possession by the spiritual entity.
- * The magician directs the being to *charge an object* with its power or essence, creating a talisman. In the case of a "spirit" or "elemental" (i.e. spiritual entities not as unique, powerful, or encompassing as deities or angels), the magician might direct the being itself to inhabit the object. This would have the effect of anchoring (or binding) the behaviors and traits associated with the being to the physical object.

There are many other ways to use magical symbols. After you have learned to create personal magical symbols, part two of this book will show you examples illustrating how to use these and other magical practices.



**Part 1 - Various Types of
Magical Symbolism and Some
Relevant Exercises**

Chapter 2: Defining Archetypes

The human condition has given rise to patterns that reflect our instinctual knowledge of successful and unsuccessful ways of living. These patterns have no inherent form, but are given forms by our consciousness as we encounter them. Carl Jung called these patterns archetypes, the original patterns or models from which others of the same kind are derived. He thought of archetypes as knots of psychic energy that reside in the collective unconscious of humanity, powerfully influencing how we develop as individuals and how we act in daily life. The collective unconscious is inherited and shared by everyone. It is populated by archetypes personifying different parts of the human psyche. Our psychological health and spiritual growth is largely dependent on recognizing, developing, and balancing these sometimes-conflicting archetypes within us.

The symbols we use, particularly those in human form, like the gods and goddesses of mythology, could be said to be the astral images or reflections of archetypes. They embody and express the processes and events common to the human experience, such as birth, initiation, fall from innocence, redemption, and death. The deep-rooted archetypes underlying these images are part of our minds and spirits, just as the genes of our ancestors are part of our bodies. These primordial images have been passed to us from the earliest human beings, and by their proto-human and animal ancestors who preceded them.

It is important to make the distinction that archetypes are forms of images without content. When situations occur that conform to archetypal patterns, archetypes activate, causing compulsions or instinctual behaviors. Understanding archetypal symbols and the archetypes they represent is essential to the process of individuation and the refinement of communication between levels of consciousness. Archetypal symbols in dreams and visions reveal progress, obstacles, fears, obsessions, and necessary actions.

As the most human of all magical symbols, personified spiritual entities such as deities and angels can be powerful actors in our dreams, visions, pathworkings, and rituals. Spiritual beings may be evoked for their assistance and guidance. A magician also may invoke these beings within him or her self. For example, western ceremonial magicians practice the "assumption" of godforms as an approach to self-transformation.

Many initiation rituals are stylized reenactments of myths. In this type of ritual, the initiate assumes the guise of a myth's central figure and undergoes some combination of symbolic birth, consecration or initiation, sacrifice, death, resurrection, and/or rebirth.

A good description of the procedures for identifying with god forces and the uses of godforms can be found in *Mysteria Magica - Volume 3 of the Magical Philosophy* by Melita Denning and Osborne Phillips:

1. The magician begins a detailed study of the history and mythology of the deity.
2. The magician undertakes the cult of the deity and establishes a personal shrine.
3. The magician practices the assumption of god-forms (meditation in ritual posture while enveloped in the imagined form of the deity).
4. The magician achieves subjective union with the deity.

Techniques such as magical drama and the assumption of godforms can be applied to more than just traditional angels or deities. Nearly any conceivable archetypal being can be “contacted” and used for magical practices if it is sufficiently defined and understood. Working with magical beings is discussed in more detail in the section *What To Do With a Magical Symbol System*.

The following section lists some archetypes commonly found in folktales, myth, psychology, and symbolism.

Acrobat: The acrobat is a symbol of mastery and balance, transcendence of the established order, and emancipation from mundane constraints. The word acrobat is derived from the Greek *acrobatēs*, from *akros* (topmost) and *bainō* (to walk).

Androgyne: The androgyne is the anthropomorphic depiction of the cosmic egg, symbolizing the mystery of creation. It is a symbol of perfection, wholeness, and the union of opposites. Bronze has sometimes been viewed as a symbol of the androgyne and balance, since it is composed of copper (often thought of as female) and tin (often thought of as male). See **Hermaphrodite**

Anima: The name in Jungian psychology of the feminine archetype combining aspects of the child, mother, terrible mother, queen, and temptress. The anima embodies the feminine elements of the male psyche.

Animus: The name in Jungian psychology of the masculine archetype, combining aspects of the child, father, king, and tyrant. The animus embodies the masculine elements of the female psyche.

Axis Mundi: In many ancient cultures, the world was thought of as the “middle-kingdom,” existing between the heavens and the underworld. The axis mundi is the line of connection between the different worlds, and was typically represented by a tree, mountain, or other vertical form. Often, particularly in shamanic traditions, the axis mundi was the path used to journey from one plane of existence to another. The “Tree of Life” in Norse, Hebrew, and other cultures, various sacred mountains, Jacob’s Ladder, the Egyptian Djed column (the backbone of Osiris), and the shaman’s thread are all forms of this archetype.

Blacksmith: The blacksmith, like the shepherd, is a secondary image related to more basic archetypes, but has some unique features. In myths, the blacksmith is often associated with sorcery and alchemy, since the successful

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tempering of metal is the marriage of fire and water. The blacksmith is typically an ambivalent symbol -- the smith embodies the divine aspect of creation, but also has an infernal aspect because of the connection with subterranean fire and the taboos often associated with removing treasure from the earth. In some early cultures, blacksmiths were revered, yet almost outcasts because of this dichotomy. It is interesting to note how many blacksmith deities were portrayed as lame and ugly, perhaps as a sacrifice for the power of mining and working metal. See **Scapegoat**

Child: Simplicity, innocence, purity, and the future. The child represents the conjunction of the conscious and unconscious. A symbol of the pre-initiation or pre-fall state.

Clown or Buffoon: Related to the trickster archetype, the clown is sometimes associated with the image of the deposed or murdered king. It is a symbol of kingship reversed, a parody of kingship -- foolish where others are wise, but sometimes wise where kings are fools. See **Fool** and **Trickster**

Dying God: The dying god embodies aspects of the hero, the sun king, and the messiah archetypes. Sometimes used as a symbol of spring, or other cyclical aspects of existence, the dying god comes to life over and over again, dying and returning. Often, the dying god or sun king figure goes into the other world to sleep until needed, as in the case of Barbarossa or Arthur. Kennedy, Elvis Presley, and James Dean are all examples of mythic figures whose deaths are denied by the mythic imagination. All three are sometimes rumored, even today, to have survived and retired to some unknown Avalon.

Earth Mother: The fecund mother, often symbolized by fields and meadows. She embodies the cycle of birth, maturity, and decay. In older myths the earth mother symbolizes the passive principle, the recipient of the fertilizing heat of the "sky-father." See **Mother**

Father: A symbol of the idealized masculine principle. In older myths, the father is an embodiment of creation, power, justice, protection, courage, and order. The father is also a symbol of procreation, ownership, domination, authority, and in some senses the source of social order. Just as the mother rules over the inner, spiritual world, the father rules over the material, outer world. See **Animus**

Fool: The fool is essentially a symbol of innocence in both the positive and the negative sense. The perfect fool can be wise without being self-conscious and can be daring by being ignorant of danger. The imperfect fool is merely foolish. See **Clown** and **Trickster**

Giant: The giant is an embodiment of primordial power or elemental nature. Sometimes also used to symbolize brute force, strength, ambition, or violence. In myth, giants are often the guardians of treasure. See the section *Mythological Creatures*

Helpful Animal: The helpful animal, or animal companion, is a symbol of our animal nature and a reminder to understand our instincts and intuition and give them credence. In myths, the animal guide often directs or assists the hero. There are many myths wherein people are led to the future site of a city or temple by their totemic animal. See the section *Living Creatures*

Hermaphrodite: The hermaphrodite is a symbol of the male and female united in the human spirit, totality, and wholeness. In western alchemy, the hermaphrodite represents the sacred marriage (hieros gamos) that results in the philosopher's stone, embodying the union of sun and moon, heaven and earth, and sulphur and mercury. See **Androgyne**, **Anima**, **Animus**, and **Twins**

Hero: One who conquers evil, who frees people from tyranny, destruction, or death. The hero of myth and folktale is usually of a miraculous, but humble birth or of noble birth unknown to himself. In myth, the hero is often the child of a deity and a mortal, symbolizing the marriage of heavenly and earthly powers. The hero must often perform a task or tasks to prove worthy. The hero usually demonstrates superhuman strength or ability early in life, rises to power swiftly, is susceptible to pride (hubris), and sometimes falls through betrayal and/or martyrdom. The hero's early feats are aided by others who represent the whole psyche and who aid the hero in the process of individuation (the development of ego- consciousness and psychologically growing-up). The Byronic hero is one who feels disengaged from others; an outlaw, or a defiant but melancholy champion of liberty.

King or Emperor: The perfected father archetype or ultimate idealized masculine principle. The king is the embodiment of sovereignty, power, mastery, supreme attainment, and vitality. In ancient cultures, the king is frequently seen as the embodiment of the divine, the sun, or heaven, acting as a mediator between earth, humanity, and heaven. In myth, the fate of the king is linked to the kingdom and nature -- when the king is weak or ill, things go poorly; when there is no king, chaos is rampant. The perfected king shares many of the qualities of the messiah figure. In Jungian psychology, the king represents the wisdom of the collective unconscious. In folktales, the attainment of kingship is a symbol of the triumph and individuation of the hero (the self). See **Father**

King/Queen: Symbols of rulership, elevation, nobility, power, and will. The king and queen are embodiments of all the higher qualities. In the case of the king, these qualities are alloyed with the masculine principle; in the case of the queen, all qualities are filtered through the feminine principle.

Knight: A symbol of the spirit and initiation. In myths and folktales, the knight is often the initiate, the soul on quest. The knight is a symbol of chivalry, obeying a formal code even as a villain. In myths and folktales, the color of the armor worn frequently reflected a knight's nature, revealing him as the champion of a particular cause or principle:

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White Knight: innocence, purity, illumination

Green Knight: the powers of nature, also the neophyte

Red Knight: war, the conqueror

Black Knight: powers of evil and sin, but also expiation or sacrifice
(as when goodness or light is veiled for the sake of honor)

Magician: The magician acts in myths and folktales as a representative of the unknown. An agent in the act of transference. The magician often acts as an initiator and may possess some of the qualities of the trickster. See **Trickster**

Messiah: The awaited king of the oppressed people. A christ-figure, redeemer, deliverer, or savior. The messiah is a symbol of the perfected human being and an embodiment of the world healed, made whole, and returned to union with the divine.

Monster: The word monster derives from the Latin *monstrum*, meaning portent. Monsters are symbols of imbalance or chaos, sometimes acting as a response to error or abuse of nature (for example, Godzilla). Frequently, monsters embody primordial forces, as in the case of dragons. Monsters share some of the characteristics of the giant, outcast, satan-figure, and shadow. In myth, they are often guardians of treasure, symbolizing the forces of the unconscious and the ego that must be overcome. Monsters are also agents of initiation, sometimes as obstacles, sometimes swallowing the old self so that the new self can be born. See the section **Mythological Creatures**

Mother: A symbol of the idealized feminine principle, often seen as an embodiment of nature and the world. Sometimes used as a symbol of the unconscious, the mother is the first bearer of the "soul-image," the first form in which the individual experiences the anima. The mother rules over the inner world of emotions and feelings. As a symbol, the mother encompasses all that is nurturing and nourishing, and by extension, sometimes symbolizes the Church, the university (alma mater), the city, and the homeland. The symbolism of the mother partakes of that of the **sea** or the Earth itself, since they are both sources of life. The mother is also associated with wisdom, benevolence, sheltering, sustenance, and growth.

In Jungian psychology, the mother symbolizes passive creation, origin, the womb, the body, instinct, impulse, physical existence, and material nature. In dreams, the negative aspect of the maternal archetype is associated with images of witches, water, the moon, the dragon, whale, tombs, and animals that embrace.

Other maternal images include the grandmother, nurse, governess, goddess, virgin Mary, earth, forest, and field. See **Anima** and **Terrible Mother**

Outcast: In myths and folktales, one who is a disruptive force in the pattern of life in the community (usually through the exercise of wisdom), or one who is a scapegoat. See **Hero** (Byronic Hero) and **Scapegoat**

Priest/Priestess: A symbol of the mysteries and contact with the divine. The priest and priestess are the human symbols of knowledge and power, and are sometimes used as symbols of protection or redemption.

Queen: The perfected mother archetype or a symbol of the ultimate idealized feminine principle. The queen is the embodiment of sovereignty, power, mastery, supreme attainment, and vitality. The queen often appears in folktales as a ruler of the realm of the supernatural, such as Queen of the Fairies or Queen of the Witches. See **Mother** and **Terrible Mother**

Sailor: The sailor is a symbol of the ego, the conductor of the soul; the one who directs/rows the boat (vehicle). Often similar to the wanderer figure, the sailor is also seen as the self in search of initiation.

Satan Figure: Like the anti-hero, the Satan figure is a force that opposes the hero and the achievement of the task, quest, or journey. It is sometimes used to symbolize the libido as antagonist to the superego. In older myth, the Satan figure often appears as darkness, a monster, or a serpent.

Scapegoat: A person or group on whom the sins of the people are heaped in order to remove them from themselves; a sacrifice symbolizing the purging of sins. The scapegoat is also a symbol of frustrations and disappointments.

Shadow (or Negative Double): The image of evil; the alter ego or evil twin of the "soul image." The shadow is an expression of the uncontrolled urges and antisocial desires that are repressed and buried in the unconscious. While the shadow is seemingly in constant conflict with our positive archetypes and ideals, it is also an important component of our personal power and motivating energies, necessary for us as whole human beings. The musician Lou Reed once said that he did not want to get rid of his demons because he was afraid that his angels would also leave. See **Satan Figure**

Shepherd: The shepherd is a symbol of spiritual leadership, wisdom, experience, and watchfulness -- one who guides the people and cares for the helpless.

Temptress: In Jungian psychology, the temptress is generally thought to embody the negative feminine force representing unconscious desires that must be overcome or integrated. Symbolized as a sexually enticing woman, the temptress represents the defeat of the "soul-image" by external drives or unpurified desires (the force offering life but yielding death); unconscious drives related to the terrible mother. See **Terrible Mother**

Terrible Mother: The terrible mother is one who does not allow the cutting of the umbilical cord. That is, one who acts as an obstacle to the individuation of the child. In older myth, an embodiment of death, cruel nature, and the nocturnal. Also symbolized as the cruel step-mother. See **Mother**

Trickster: A symbol of chaos, the trickster is a cruel, cynical, and unfeeling figure whose physical appetites dominate behavior. Yet, the trickster is also an initiator, and is associated with the shaman and magician. The trickster moves

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from one mischievous exploit to another. Unable to leave well enough alone and unable to avoid interfering in the doings of others, the trickster tends towards both cunning and stupid action, provoking laughter and exposing weakness. The trickster figure is often used as a symbol of the nimble mind overcoming brute force. The trickster sometimes also appears in myth as a culture hero. (For example, in Native American myth, the trickster Raven was burned black while bringing fire to humankind.) The trickster encompasses simultaneously a fool, an amoral practical joker, a culture hero, and a god who creates humanity and the world. Joseph Campbell believed the trickster to have been the chief mythological character in stories during the Paleolithic era. The trickster might be said to represent the first stumblings out of pure animal consciousness towards self-awareness, identity, and social values. See **Fool and Magician**

Twins: Twins symbolize duality in general, and polar or complementary opposites, such as light and darkness, good and evil, and so on. Twins symbolize two sides of the whole. Twins also appear as a symbol of separation, contradiction, similarity, and duplication. The anima and animus, and the hero and shadow or satan - figure are both examples of twins. Identical twins symbolize perfect balance. See **Hermaphrodite**

Tyrant: The tyrant is a negative aspect of the father or king archetype, similar in some respects to the terrible mother. It is the interior reflection or shadow of external forces that seek to control or prevent the progress of the hero.

Wanderer: The hero of the eternal quest; the imperishable part of humanity. The wanderer is similar in some respects to the sailor archetype.

Wise Fool: The innocent youth, unconditioned by fall or initiation; a reflection of the "soul-image". The fool appears to be foolish because he does not understand the forces of evil and aggression, but is wise since he reflects the instincts of the "soul image". See **Fool**

Wise Old Crone: A personification of the Self. Like the magician, the wise crone is a purveyor of the unknown to the conscious (though sometimes a false advisor). The crone is sometimes presented as a trickster or terrible mother, but at other times appears as a positive aspect of these figures. In some traditions, the crone is seen as one of the three aspects of the Great Goddess; Virgin, Mother, and Crone. See **Terrible Mother and Trickster**

Witch: In the symbolism of folktales, the witch is an aspect of the negative feminine archetype similar to the terrible mother. In Jungian terms, the witch is a symbol of the male fear of the anima. In modern paganism, however, the term witch refers to women of power who honor the Goddess-aspect of divinity and may practice various forms of natural healing and earth-magic. See **Terrible Mother**

Many older archetypes are still commonly seen in modern culture, such as Father Time, Mother Nature, or Lady Luck. Modern archetypes can also be

used by the magician. Some modern professions and their associations are listed below.

Accountant: money, numbers, exactness, consequences and accountability, but also routine and lack of imagination

Architect: order, planning, ideal form, creative force applied to the outer world

Artist: creativity, eccentricity, but also impracticality or unreliability

Banker/Financier: money, power, influence, but also corruption or lack of compassion

Businessman: money, pragmatism, but also exploitation or lack of spirituality

Cowboy: freedom, solitude, individuality, the outdoors, but also unreliability or recklessness

Doctor: healing, authority, illness, birth, death, also misfortune and expense

Corporate Executive: decision, power, but also conformity and the rejection of self

Farmer: food, nature, the earth, simple wisdom, simplicity, but also lack of sophistication

Journalist: information, communication, curiosity, but also prying, distortion, and exploitation

Lawyer: the law, justice, cleverness, but also greed, injustice, slipperiness, and vampirism

Mechanic: machines, practicality, strength, but also misfortune and expense

Media Star: fame, glamour, money, but also exposure, vanity, and falsity

Mortician: death, funerals

Nurse: care, healing, but also illness

Pilot: guidance, travel, responsibility

Plumber: water, flow, depths, but also misfortune and expense

Policeman: law, protection, punishment, limitation

Politician: leadership, power, influence, but also falsity and corruption

Salesman: persuasion, negotiation, but also deceit

Scientist: logic, knowledge, exactness, impartiality, but also separation from the mundane world

Secretary: communication, correspondence, memory

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Soldier: duty, obedience, courage, but also war and violence

Trucker: transportation, travel, individuality

While it goes against "old school" traditions, there is no reason that you can't also take archetype examples from literature or popular culture. Though archetypes have been expressed in art since the earliest carvings and cave paintings, it is only comparatively recently that a new phenomenon has emerged. For the first time in history, we have externalized our inner world. Our astral world, the world of our dreams and imagination, has been converted to product with ever-increasing speed until our environment is utterly saturated with the stuff of dreams. This produces a loop, unique in our history, where our imagination is manufactured, sold, and then inspires new creation, which is then manufactured, and so on to infinity.

For most of us in the early 21st century United States, save for the few that have been raised in a strict and rigorous religious framework or have a strong and idiosyncratic inner life, our astral world is inhabited by vast - unbelievably vast-amounts of media content soaked up from a lifetime of comics, radio, television, movies, video games, internet media, books, magazines, and our general environment. The average person is exposed to corporate logos or other commercial communication as much as 20,000 times a day. According to the book *Brand Sense* by Martin Lindstrom, the average child in the U.S. is exposed to 30,000 television commercials in a year. In *The Paradox of Choice: Why More is Less* (2005), Barry Schwartz writes that "The average American sees three thousands ads a day." We are changed by the media we surround ourselves with, even if we are not always changed greatly by any single thing. Most of us have grown up amid a torrent of children's books, comics, cartoons, television programming, toys, lunch-boxes, school notebooks, and other "tied-in" merchandise. Long-lived characters, still commercially viable generation to generation, such as Hercules, Superman, Zorro, Tarzan, and Sherlock Holmes, have become part of our cultural DNA. Even archetypal figures that have little more presence than television commercials or toys can take on a life in our collective psyche, as in the case of Barbie and Ken. These semiotic phantoms are more likely to appear to most of us these days than the angels and demons and other astral inhabitants that traditionally vied for our mental space. If, for some reason, you began wildly hallucinating just at the moment, would you be more likely to see Jesus, Shiva, or Scooby Doo?

As long as you are aware that these are images of the ideal "types" they represent (and, hence, part of archetypal beings much larger and older), there is no reason why pop culture archetypes cannot be magically effective. Some of them, such as Elvis, strike such a deep chord in some people that they have naturally assumed magical/religious status. Due to the number of reported healings and other phenomena, if Elvis had been Catholic and had lived a spiritually exemplary life, he would now be eligible for canonization! Here is a list of some figures, both real and fictional, that have become reflections of archetypes in our culture.

Batman (Byronic Hero)
King Kong (Primitive Nature)
James Dean (Eternal Youth)
Abraham Lincoln (Messiah)
Lassie (Helpful Animal)
Groucho Marx (Trickster)
Albert Einstein (Sage)
Marilyn Monroe (Temptress)
Errol Flynn (Adventure)
Richard Nixon (Fallen King)
Adolph Hitler (Evil King)
Elvis Presley (Eternal Youth, Dionysus Figure)
Sherlock Holmes (Intellect)
Superman (Messianic Hero)
Godzilla (Disrupted Nature)
Tarzan (Perfected Nature)
Jack Kennedy (Sun King)
George Washington (King)
Martin Luther King (Messiah)
John Wayne (Hero)

Of course, the possible examples are endless. Those who wish to further investigate the connections between ancient and modern myths might look up a copy of *The New Gods* by Harold Schechter. The use of modern archetypes in magic is discussed in more detail in *Pop Culture Magick* and *Multi-Media Magic* by Taylor Ellwood and the *Pop Culture Grimoire* anthology edited by Taylor Ellwood and published by Megalithica Books.

Identifying Archetypes

Choose half a dozen or so traditional archetypes from this chapter. They can be archetypes you personally identify with, or you can pick them at random. Take each archetype you have chosen, one at a time, and list three examples of that archetype in literature, television, movies, comics, and so on.

See if you can identify groups (i.e. “pantheons”) of archetypes in popular culture. For example, I have seen semi-joking analyses of the Beatles, the bridge crew of the first *Star Trek* series, and the castaways of Gilligan’s

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Island, just to name a few. Make a list and see if you can assign each character an aspect of mind or personality.

Describing Archetypes

Choose between three and eight archetypal concepts that are personally important to you. They can be traditional archetypes, modern archetypes, or concepts more unique to yourself.

Write out a description of each archetype. Describe its characteristics and attributes, but also describe how you would imagine its physical appearance. Continue until you have the clear image of a person or creature for each of the concepts you have chosen.

Naming Archetypes

Name each of the archetypes you described in the first exercise. This can be a descriptive name, like Thunderer or Auto-Master, or it can be a more personal name like Athablandor or Marsha.

Try holding a conversation with one or more of the archetypes you have named. Initially, it is probably best to try conversations with one archetype at a time. Speak aloud or silently, as feels easiest to you. Don't worry if you feel silly at first, though you'll probably want to practice this in private. Ask the archetype questions, request that it tell you a story, or provide more details about itself. Write down the conversations as you try this. Try asking one of the archetypal figures to teach you a particular skill, or to help you overcome or integrate something you perceive as a weakness or negative trait.

This is the essential approach to the evocation of magical beings. A more formal and detailed description of evocation is given in the section *What to Do With a Magical Symbol System*.

Assuming Archetypes

Make a mask for one or more of your archetypes. Try wearing one of the masks and inviting the associated archetype into yourself for a set period, such as ten minutes. Be sure that you make this time limit explicit, at least until you are comfortable with the process and confident in your ability to move in and out of a given persona.

Imagine your image of the archetype surrounding you as you put on the mask. Notice any changes that occur in how you feel and what you think about. Does your breathing or posture change? Keep a record of your experiences.

Try this with different archetypes. Are there any archetypes that bring about strong emotional reactions in you? Do you particularly like or dislike any of them? Try requesting that each archetype develop its beneficial aspects and help balance or reduce its negative traits inside you.

This is the essential approach to the invocation of magical beings. A more formal and detailed description of evocation is given in the section *What to Do With a Magical Symbol System*.



Chapter 3: Ritual Processes

Archetypal and spiritual processes are the structures underlying folktales, mythology, drama, and ritual. In a sense, one could say that magical rituals are based on two types of approaches to process:

- * Many rituals involve the amplification and spiritualization of activities common to human life. This approach can be applied to processes such as being born, giving birth, journeys, sex, marriage, death, and so on.
- * Other rituals are focused on the identification of the self with a mythological hero or deity and the enactment of their myth. This is really no different from the amplification of normal human activities, except that it is placed in a mythological context. This type of ritual often involves sacrifice, death, and rebirth.

Much of the art of ritual involves taking the raw techniques of ritual, such as visualization, chanting, dance, gesture, and building upon the appropriate mythological and archetypal framework to create an initiatory experience. Ideally, the ritual creates an experience that fundamentally changes and adds to the strength, knowledge, awareness, and/or social bond of the individuals taking part in the ritual.

Many rituals are based on the reenactment or celebration of a basic myth in the initiate's culture. Often, the ritual deals with death and resurrection or rebirth, such as the ritual of Stations of the Cross. Each station represents an incident in the passage of Christ from the judgment hall to Calvary. At each station, prayers are offered up in memory of the event represented. There are fourteen stations:

1. Condemnation to death
2. Bearing the cross
3. The first fall under the cross
4. The meeting with the Virgin
5. Simon the Cyrenean helps to carry the cross
6. Veronica wipes Christ's face
7. The second fall under the cross
8. Christ speaks to the daughters of Jerusalem
9. The third fall under the cross
10. Christ is stripped of his garments

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11. The nailing to the cross
12. The giving up of the spirit
13. Removal from the cross
14. The deposition in the sepulcher

Other well-known initiatory myths re-enacted in ritual include the death and resurrection of Osiris in Egyptians myth, Odin hanging on the world-tree Yggdrasil in Norse myth, and the descent of Innana into the underworld in Sumerian mythology. Here are some of the common motifs and archetypal processes encountered:

Alchemy: Alchemy is a symbol of transformation, purification, and perfection, hence also initiation and illumination. Alchemy is also the spagyric art, the art of separation and distillation wherein the noble is separated from the base, the pure from the impure, and so on. The alchemical laboratory symbolizes the world and the body. The alchemist is a symbol of the self. The base matter undergoing transformation is a symbol of the spirit. For Carl Jung, the process of alchemy symbolized the individuation of the self and development of the personality. Similar symbolism was associated with the forge – in some cultures, shaman experienced visions of being flayed, disassembled, beaten out on the forge, and then re-assembled by ancestral smith-deities. See **Individuation**

Ascension: In psychoanalysis, ascension in dreams is associated with images of brightness and feelings of euphoria, while falling is associated with images of darkness and feelings of fear. Typically, ascension is a symbol of positive action, happiness, transcendence, resurrection, and redemption. See **Descent**

Banquet or Feast: The banquet is sometimes seen as a symbol of participation in life and in society. It also appears as a symbol of plenty or, in some instances, excess and indulgence.

Baptism: Baptism or other ritual bathing symbolizes cleansing, rebirth or renewal, dedication, and sanctification. Immersion is associated with rebirth and regeneration, both because of water's association with cleansing and purification, but also because it represents a return to an undifferentiated primeval state. See **Water**

Death: In the magical worldview, death is universally seen as a symbol of change rather than cessation. It is the transition from one state to another. In one sense, the ego or old self must die to permit rebirth, renewal, and the creation of the new self.

Descent: The image of descent is generally associated with negative action, unhappiness, death, trial, and initiation. Descent into the underworld appears often in folktales and mythology as a prelude to redemption or initiation. See **Fall**

Enchantment: In traditional myths and folktales, enchantment represents a reduction to an inferior state (such as transformation into an animal, making the earth barren, translation to a distant place, illness, and so on). Enchantment typically symbolizes a binding, destructive, or delusive force, as opposed to magic in general, which is generally a neutral symbol.

Fall: Both figurative and literal falls are associated with a transgression of divine or cosmic order, trial, and initiation. The image of a fall, like descent, is also associated with involvement in the material and individual world, and the incarnation of the spirit. See **Descent**

Games: Games are often forms of initiation and ritual. Most older games were once practiced in sacred contexts, either as ritual or as forms of divination. Many games, particularly board games, represent cosmic order.

Games, in many ways, embody one of the most important aspects of initiatory ritual, which I refer to as “vaccination.” By vaccination I mean that, through ritual initiation, one undergoes some of the experience and changes of archetypal processes without encountering their most dire forms. Games are typically representations of the struggle against death, the elements of nature, exterior powers, and the fears and weaknesses of the individual. For example, in ritual, one may undergo death and rebirth, or the threat of death, without (usually) dying physically. Thus, many games and other common human activities act as vaccinations against fear, confusion, despair, and death.

Often, games that use a supplementary diagram, such as hopscotch, are symbols of initiatory passage, representing the trials at various stages of the journey. See **Initiation**

Individuation: In Jungian psychology, individuation is the process of becoming an individual and psychological adult, in which the contents of the unconscious are integrated into the conscious. According to Jung, many forms of initiation, and indeed many parts of human life are aimed at individuation. The process of individuation is thought to be sometimes accompanied by dreams or visions of archetypal symbols associated with each stage of psychic transformation.

The early stages of individuation are associated with cosmic catastrophe (such as a flood or an earthquake), certain animals (such as the bull, horse, bird, snake, or lion), the ocean or water in general, caverns, and cross-like patterns.

The intermediate stage is associated with symbols such as the frog or tree (symbolizing metamorphosis or growth), dangerous passages (such as river fords or bridges), and flying or floating in the air.

Later stages of individuation are associated with symbols of the self such as the circle, square, or other mandala-like patterns, flowers (often, a rose), wheels, stars, equal-armed crosses, the sun, or a child.

Images of a hero or youth may occur at any stage. See **Initiation**

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Initiation: Initiation is sometimes viewed as the process of growth from childhood to adulthood and the rituals that accompany or symbolize such changes. Typical initiatory phases include birth, awareness of self, awareness of death, trial (feats of courage, intellect, strength, and so on), sexual awareness or activity, marriage, death, and rebirth).

Archetypal forms of initiation that recur in mythology include death and rebirth, descent into hell followed by resurrection, illumination and ascension into heaven followed by rebirth, and other forms of transition from one plane (state) to another.

In myths and folktales, initiation often occurs in caves, labyrinths, or other underworld places.

In Jungian thought, when archetypal initiation is acted out, identity is dissolved into the collective unconscious through ritual experienced by the group, then the initiate is reborn into a world in which the initiate is an independent individual.

According to the mystical world-view, however, initiation can also consist of the dissolution of the ego and the union of the initiate with the world or the divine. In magical terms, initiation is generally perceived as an integration of or quantum jump in awareness, understanding, power, and connection to spiritual guidance. See **Games** and **Individuation**

Journey: The journey is a symbol of the path of life and the search for illumination, immortality, and the spiritual center.

In folktales and myth, the trials and obstacles of the journey are initiations that mark stages in the development of the individual. Often, the goal of the mythical journey takes the form of the search for the Grail, the Islands of the Blessed, or some other symbolic object or location.

Perhaps the most common mythic journey is the descent and passage through the underworld that must be undertaken before rebirth or renewal. In some senses, the journey through hell (or the night-sea voyage) represents the quest to unite the conscious with the unconscious. See **Quest**

Marriage: The underlying symbolism of marriage is union, completion, wholeness, and the reconciliation of opposites. It is the ideal fusion of dualities and cosmic elements. The dualities involved may represent the combination of knowledge and relatedness (experience), the combination of logos and eros, the spiritual and material, or any other aspect of dichotomy.

In mythology, the marriage of a divine being symbolizes the union of cosmic principles that produces additional divine emanations. For example, in Greek mythology, the union of Zeus (power, authority) and Themis (justice) produced Eirene (peace), Eunomin (discipline), and Dike (law).

Purification: Purification is one of the many varieties of initiation. Typically, purification can take place gently by water, which is the path of devotion and

dedication, or it can take place quickly through trial by fire. Another way of viewing it is that water represents the purification of desires towards goodness and that fire represents the purification of spirit towards understanding or enlightenment. In some myths, purification takes the form of sacrifice, sometimes required by hubris. See **Initiation and Task**

Quest: In myth, the heroic quest is an initiatory task, symbolizing the search for the treasure or magical object (the self or illumination). See **Journey and Task**

Rebirth: Rebirth is a symbol of restoration, resurrection, and initiation. It is the rebirth of the spirit after a metaphorical or spiritual death.

Sacrifice: In magic, sacrifice can be viewed as both initiation and purification. Ritually, sacrifice is the process of gaining spiritual energy in proportion to what is lost. In myths and folktales, it is frequently performed as a necessary preliminary to creation or initiation. Sacrifice is sometimes seen as an exchange of the material for the spiritual.

Task: In the initiatory process, the task is that which is imposed on the initiate in order to prepare him/her for further growth or for the ritual reification of the initiation.

In myth, the task is imposed by divine order and may involve the discovery of treasure and the defeat of its guardians, the defeat of an evil or opposing force, and so on. See **Quest**

Transcendence: Transcendence is a common theme in both myth and ritual that embodies transformation through the blending and fusion of opposites. See **Marriage**

Unction: Unction is the act of anointing. It symbolizes dedication and consecration. See **Purification**

Virginity: Virginity is a metaphor for a state of innocence and possibility. It is often used as a symbol of asceticism, self-denial, and orientation to the spiritual or otherworldly. It is also used as a symbol of intellectual or spiritual clarity, and (in alchemy) primal matter. It is important not to confuse physical and spiritual virginity, however, though the two may be ritually or culturally linked.

Identifying Archetypal Processes

Choose three stories. They can be from literature, television, film, and, of course, from traditional mythology and folktales. Look over the list of archetypal/spiritual processes, and try to use them to “map” the stories you have chosen. Practice seeing stories as permutations of archetypal processes. With time, try to see events in your daily life as reflections of archetypal processes.

Creating a Myth

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Take an event from your life and describe it in mythic terms. Write the event as if it were part of a heroic saga, tragedy, or a comedy. Write the event as if it were a myth concerning supernatural or divine beings. Conversely, try taking a traditional myth of the gods, and describe it as if it were a story from your daily life.

Designing a Mythic Ritual

Choose a myth that you find personally significant. The myth can be from any tradition, as long as it is meaningful to you. Here are some examples of myths you might use:

| <u>Myth</u> | <u>Tradition</u> | <u>Mythic Framework</u> |
|---|-------------------|---|
| Death and Resurrection of Osiris | Egyptian | death and rebirth |
| Isis' Search for the Body of Osiris and Conception of Horus | Egyptian | initiatory task/quest |
| Horus' Battle with Set | Egyptian | triumph over evil |
| The Twelve Labors of Hercules | Greek | initiatory task/quest |
| Eros and Psyche | Greek | hieros gamos, experience of the anima |
| Persephone and Hades | Greek | cyclical death and rebirth |
| Parsifal's Quest for the Holy Grail | Medieval European | initiatory task/quest, experience of the animus |
| Inanna's Descent to the Underworld | Sumerian | death and rebirth |
| Jonah and the Whale | Old Testament | night-sea journey |
| Chariot of Ezekiel | Old Testament | ascent of the axis mundi |
| Death and Resurrection of Christ | New Testament | sacrifice, death and rebirth |

Many of the myths listed have been used in ritual initiation; The myth of Osiris was central to many of the Egyptian mysteries; the myth of Persephone

and Hades formed the basis of the Eleusinian mysteries; the Chariot of Ezekiel was used in the practices of the Merkabah tradition of Qabalah. There are uncountable other myths that can readily serve as the basis of sacred drama and ritual.

After you have chosen an appropriate myth, break it down into its basic parts and list them. For example, death and rebirth myths have some or all of the following components:

- * Initial state of power or position
- * A fall or loss of power, representing the stripping away of material and spiritual attachments
- * Death, the transition from one world or state of being to the next
- * Entombment and/or a journey through the underworld representing trial and purification
- * Resurrection to a higher state of being

Once you have listed the basic parts of the myth, describe some symbolic ritual actions you could use to represent each phase. Since this is just an exercise, you can be as elaborate as you like. A myth-based ritual can be very simple, involving a series of small actions such as turning to a different direction for each phase, touching or holding a different object, and saying a few words. You can also create a complex pageant, such as a passion play, involving many participants and props, in which you re-enact every part of the myth. Of course, if you were designing a ritual to actually perform, you would have to bear in mind your resources, such as available space, expense of props, people who could/would participate, and so on.

Performing a Mythic Ritual

Next, try mythologizing part of your life and writing a ritual that you will actually perform:

1. List a set of actions from your life and assign symbolic meaning to them. For example, if you commute to work in a restaurant, you might list:
 - * The journey to the place of food, representing the beginning of the initiatory journey.
 - * The preparing of the food, representing purification and initiation.
 - * The serving of the food, representing the dissemination of the nourishment of life.
 - * The return home, representing the integration of initiatory knowledge.

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2. Design a simple action that represents each phase of the myth. In this example, you might:
 - * Circumambulate, passing through a set of stations representing obstacles on the journey.
 - * Actually prepare some simple food, preferably using ingredients that symbolize knowledge or life.
 - * Serve the food, either to yourself or to another.
 - * Pass back along the ritual path, reversing your previous route.
3. Perform the ritual, making sure to invest each phase with the appropriate emotion. Take a little time afterwards to examine your reactions and feelings. (Don't worry if you happen to feel a little absurd.) If possible, perform the ritual for several days, preferably on days when you will perform the real-life actions the ritual is based upon.
4. Go about your daily life. When you perform the actions that you used to form the myth, see if your perspective or feelings have changed. Using the example above, when you perform your restaurant work, remember the related phase of the ritual you performed earlier and try to see each of the two activities as a reflection of the other.

Chapter 4: Colors

Color is the most pervasive of visual attributes -- everything we see has color even if it doesn't have movement or clearly defined shape. In the hierarchy of visual recognition, we notice color before even shape and size. As one might expect, color is also one of the most important elements of symbolism.

Color immediately affects our emotions, both through its associations with our environment (such as blue sky, green fields, or red blood) and its direct impact on the human nervous system. For example, blue is calming, whereas red can have a stimulating or agitating effect.

Some authorities believe that the physiological effects of color are inextricably linked to our evolution. Daytime colors making us more active and nighttime colors slowing us down. In general, bright colors have a catabolic effect (stimulating and warming), and dark colors have an anabolic effect (calming and cooling).

Typically, cultures acquire words for different colors in the same order. The most primitive cultures recognize black and white. Next a word is added for red. Then, a word is added for either yellow or green, followed by the other one of the pair. Initially, the same word is usually used for both blue and green. Later, the two colors are given separate names. More about this can be found in the book *Basic Color Terms, Their Universality and Evolution* by Brent Berlin and Paul Kay.

Even the cultural associations of color are very deeply embedded in our psyches. The following list shows some of the associations reported in a survey of English school children (taken from *Practical Color Magic* by Raymond Buckland):

Red - danger, anger, fire, love, thirst, mean, hate

Orange - woods, autumn, warm, kind, fire

Yellow - summer, skip, glad, light, Easter, sick

Green - cool, nice, flowers, ocean, picnic, reading, snakes

Blue - water, cool, lazy, home, frost, lonely

Indigo - soft, gentle, sweet, prayers

Violet - sad, church, love, warmth

Color plays a key role in symbols. The nature of other symbolic elements, such as shapes or animals, is often significantly modified by color. The same graphic symbol painted different colors will have entirely different associations. For example, a blue or green droplet is seen as water, but a red droplet generally reminds people of blood. Color enhances, mutes, or changes the entire symbolic character of anything to which it is applied. This is

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particularly true of gemstones and flowers, whose color is often the primary source of their traditional symbolism.

All colors can be mixed from other colors except the basic hues known as primary colors. Most commonly, these are red (magenta), yellow, and blue (cyan). White is the absence of all color and black is the presence of all color. This method of approaching color is called subtractive color. This is the color scheme used by most painters and illustrators.

The other most common color scheme is known as additive or light primaries. When light is refracted through a prism, the three resultant primaries are red, green, and blue. In this color scheme, black is the absence of color and white is the presence of all colors.

One of the best color tools I am aware of is the Pantone Color Guide. It is essentially a collection of over a thousand colors, each matched with the percentage of primaries that make up that color and a reference number. Pantone numbers are recognized world-wide by printers and artists as a color standard.

The color symbolism discussed in this section is primarily based on Western culture. While the symbolism of the colors in nature, such as the colors of fire, water, and sky, are timeless, many of the other symbolic associations of color change over time as they are linked to politics, fashion, religion, myths, and geography. The colors of a nation's flag, the colors of its sports teams, or other conventions can all affect the overall symbolism of colors. Bearing that in mind, here are some of the symbolic associations and physiological effects of different colors:

Black: Black is complex and dichotomous. It is associated with the undifferentiated and abysmal, darkness, ominous forces, ignorance, obscurity, evil, guilt, mourning and grief, night, shadows, winter, pain, misfortune, melancholy, pessimism, sorrow, depression and despair. Because of its associations with death, darkness, and mourning, black is associated with penitence and the negation of worldly vanity. Black also symbolizes total lack of consciousness, chaos, and nothingness. Other associations, however, include earth, the soil, fertility, the unmanifest and its potential, the unknown, opacity, density, weight, restful strength, elegance, power, sophistication, sexuality, and secrecy. In western alchemy, the blackening of the first matter (or *prima materia*) is the initial step in the production of the Philosopher's Stone -- a symbol of spiritual death before rebirth. It is interesting to note that a black colored load will seem heavier than one of a lighter color. **Most Common Modern Associations:** Powerful, sophisticated, strong, sexy, magical, demonic, ominous, expensive.

Blue: Blue is the rarest color in plants and animals. Blue recedes, creating the impression that things colored blue are farther away than they actually are. It is the color of ambiguous depth, infinity, eternity, the heavens, the sea, and the abyss. Blue symbolizes vertical space, with light blue at the top and dark blue at the bottom.

Blue is considered the coldest color. It has a calming effect, operating principally on the parasympathetic branch of the autonomic nervous system; blood pressure falls, heartbeat and breathing slow down. The sedative effect of blue is often used by hospitals.

Blue is the most commonly named favorite color. It is the color associated with water, the ocean, the great deep (deep blue), coolness, the moon, the sky (sky blue), the heavens, and depression and despondency (feeling blue). Other associations include the higher mental plane, philosophy, spirituality, intellect, aim, trust, truth, devotion and sincerity (true blue), tranquility, understanding, patience, health, cleanliness, purity, peace, passivity, introversion, reflection, twilight, and dreams. Blue is also the color of the marvelous (once in a blue moon), the inexplicable, and unexpected (out of the blue). **Most Common Modern Associations:** Dependable, understanding, secure, calming, masculine, cool.

Light blue is associated with sky, heaven, devotion, meditation, water, and calm sea. **Most Common Modern Associations:** Peaceful, calming, quiet, passive, ethereal, spiritual, cool

Dark blue (heteronym) is associated with night sky, heaven, water, stormy sea, the great deep, quiet, passivity, midnight, and unconsciousness. **Most Common Modern Associations:** Dignified, trustworthy, professional, official, intelligent, respectable, secure, sophisticated, expensive, nautical

Brown: Brown is associated with nature, earth, excrement, ploughed land, soil, dead leaves, autumn, and melancholy. Other associations include durability, reliability, realism, warmth, comfort, hominess, humility, boredom, sorrow, poverty, simplicity, practicality, and the mundane or earthly. According to some sources, sadists have a predilection for brown. **Most Common Modern Associations:** Dependable, friendly, tasty, healthy, earthy, natural, woody, warm.

Brown-Ocher: Associated with the earth. **Most Common Modern Associations:** Earthy, natural, tasty, spicy, autumnal, warm

Gold: Gold is associated with the sun, enlightenment, glory, value and wealth, harvest, grain, corn, and honor. **Most Common Modern Associations:** Radiant, cheerful, stimulating, energizing, invigorating, sunny, floral, fruity, warm.

Green: The color green is the most restful color to the eye. It has a generally soothing effect and is considered the most tranquil of colors. Green mediates between the heat of red (body) and the cold of blue (spirit). In some traditions, green is viewed as the feminine earth principle that complements and contains the masculine fire of red.

Green is commonly associated with growth (hence, spiritual growth), renewal, regeneration, vegetation, agriculture, nature, tranquility, coolness, freshness, vitality, good luck, youth, inexperience and immaturity (unripeness), hope, spring, life (vernal fertility), and immortality. Green is also associated

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with nausea (to turn green), poison, death, disease, putrefaction (corruption), and envy or jealousy (green with envy). Other associations include money and finance (at least in the United States), safety or "clear sailing" (a green light), and energy. **Most Common Modern Associations:** Botanical, ecological, natural, lucky, healthy, healing, cool.

Grey: Grey is the color of ashes, mist, and twilight. Grey is associated with neutralization, neutrality, mourning, depression, boredom, sickness, mediation, and indeterminacy. In folk tales and myth, grey is the color of intermediary realms, such as limbo. Other associations include intelligence, futurism, modesty, technology, security, tranquility, cold, retirement, indifference, sadness, decay, and dreariness. Grey is the first color perceived as the eyes develop – that is, grey is the simplest color for the eye to see. **Most Common Modern Associations:** Dignified, intelligent, high tech, creative, efficient, expensive, unadorned, subtle, neutral, cool.

Indigo: Associated with impulsiveness, moodiness and depression ("Mood Indigo"), ambition, and dignity. **Most Common Modern Associations:** Regal, dignified, elegant, expensive, philosophical, intelligent, spiritual, mysterious

Red: Red is the boldest of all colors, attention-getting and sexy. Red advances, creating the appearance that red objects are closer than they actually are. It is the color of hell, fire, rage, blood, love, fervor, and sin.

Made from iron oxide, red ochre was probably the first color utilized by humanity. Red is the first color to be named in the development of nearly all languages.

Reds colors are classified as yellow-based or blue-based. Yellow-based reds, such as tomato red, tend to appeal more to males, while blue based reds, such as raspberry red, tend to appeal more to females.

Red stimulates the nervous system (especially the sympathetic branch of autonomic nervous system) and increases metabolism. Red increases blood pressure and speeds up respiration and heart rate. Typically, upon seeing the color red, the metabolic rate of a human being increases by over ten percent. In red light, hand-grip strength increases nearly twenty percent. Introverts and melancholics find the color intrusive or repulsive.

Red is commonly associated with fire, heat, the sun, alarm and danger, intensity, volatility, ferocity, anger and rage (seeing red), bankruptcy (red ink, in the red), excessive bureaucracy (red tape), wounds, and war. Other associations include power, strength, life-force, rulership, discipline, punishment, ambition, birth, strong emotion, passion, love, ardor, energy, physical life, health and vigor (a "ruddy complexion"), sexuality, sexual love (red-light districts), sin, courage, activity, and zeal. **Most Common Modern Associations:** Dynamic, powerful, aggressive, rebellious, impulsive, strong, sexy, exciting, festive, good luck, fast, war-like, demonic, hot

Bright red is diurnal, male, tonic, and solar. Dark red, however, is nocturnal and female, associated with the mystery of life, chthonic fire, and the womb.

Dark red is the color of the soul, the heart, and of sex. The associations of dark red may be part of the impetus behind the widespread taboos concerning menstruation and the shedding of blood in general. The color of blood, when hidden, represents life, but when revealed, is associated with death and the inversion of the life principle. **Most Common Modern Associations:** Earthy, friendly, robust, strong, tasty, warm

Rose-Red: Associated with love and optimism (rose-colored glasses). **Most Common Modern Associations:** Healthy, happy, fun, floral, sweet, fruity, warm

Scarlet: Associated with energy, life, blood, sin (the scarlet letter). Typically, bright reds represent action, instinctive impulse, ardor, beauty, youth, and health. **Most Common Modern Associations:** Festive, dynamic, energizing, sexy, fruity, warm

Silver: Associated with the moon, water, and money. See Grey.

Orange: The color orange stimulates the appetite. It is commonly associated with fire, flames, the sun, sunset, and splendor. Other associations include energy, cheer, encouragement, adaptability, plenty, stimulation, excitement, attraction, kindness, warmth, strength, and endurance. **Most Common Modern Associations:** Stimulating, energizing, exciting, cheerful, fruity, autumnal, inexpensive, warm

Pink: In small doses, pink relaxes and helps neutralize aggressive behavior. Prolonged exposure to pink, however, causes irritability, aggression, and emotional distress. Pink is associated with sensuality, health (in the pink), and softness. **Most Common Modern Associations:** Happy, fun, festive, tropical, feminine, cosmetic, floral, warm

Purple: Purple is the hardest color for the eye to discriminate. Purple is associated with power, aristocracy, and royalty (because of the one-time value of purple dye), and thus majesty and sovereignty. For the same reasons, purple is associated with the priesthood (and hence wisdom), pride, and high birth. Other associations include spirituality, mysticism, magic, faith, the unconscious, dignity, mystery, creativity, awareness, inspiration, sensitivity, conceit, pomposity, cruelty, passion ("purple passion"), apoplexy (turning purple), grief, mourning, and death. **Most Common Modern Associations:** Regal, dignified, elegant, expensive, philosophical, intelligent, spiritual, mysterious

Violet: Perhaps because it seems a mixture of red and blue (though true violet is actually a spectral color rather than a mixture like purple), violet is sometimes thought to symbolize the combination of love and wisdom, the mediation between heaven or spirit (blue) and earth or body (red). Violet commonly symbolizes sacredness, devotion and piety, repentance, expiation, contemplation, temperance, clarity of mind, and deliberate action. Other associations include intelligence, knowledge, nostalgia and sentimentality, old age, and sadness. Violet is also sometimes associated with tension and power.

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Most Common Modern Associations: Powerful, intense, intelligent, creative, aware, vibrant, high tech, electric, radioactive

Yellow: The color of candlelight, amber, illumination, ripening grain, and bananas. Yellow is the color the eye processes first and is the most visible and luminous color. Yellow is commonly associated with the light of the sun (hence illumination and intellect), kingship, gold, persuasion, charm, confidence, joy, comfort, cheer, hope, optimism, expansion, nobility, and autumn. Yellow is also associated with jaundice (and having "a jaundiced view"), jealousy, cowardice, egoism, dishonesty, betrayal, and treason. Yellow is one of the least favorite colors named in surveys. **Most Common Modern Associations:** Joyous, vibrant, spiritual, luminous, energizing, sunny, floral, tangy, citric, warm

Light yellow is associated with sunlight, day, activity, intellect, intuition, faith, goodness, and illumination. **Most Common Modern Associations:** Mellow, optimistic, cheerful, spring-like, warm

The darker yellows and greenish-yellows are typically associated with disease, sickness, and indecency. Other associations include treachery, treason, avarice, jealousy, ambition, betrayal, faithlessness, cowardice, and deceit. **Most Common Modern Associations:** Sour, primordial, electric, astringent, raw, acidic

White: In additive color theory, white is produced by the combination of all colors. Large amounts of pure white under bright light produces glare and can cause optical fatigue.

The color white bears, perhaps, the widest range of associations of any of the colors. It is sometimes associated with both the east and the west. The white of the west is the cold white of the moon. The white of the east is the glimmering of dawn, returning light, and hence the sun. White symbolizes that which is good, primarily because of its association with light, illumination, and air. It is a symbol of holiness, perfection, purity, innocence, cleanliness, and virginity, because it is unmixed and unstained. White is the absence of color, or blankness, but also the presence of all colors, and so a symbol of transcendency. At the same time, white is a symbol of weakness, delicacy, blandness, infirmity, and surrender (the white flag), because it is the color of bloodlessness and lack of vigor. White symbolizes cowardice, since white is the color of the terrified face (the opposite of the red face of anger). White is also a symbol of death, associated with ghostliness and the pallor of the grave.

An extensive discussion of whiteness can be found in Herman Melville's novel *Moby Dick*; Chapter 42 -- The Whiteness of the Whale. **Most Common Modern Associations:** Pure, spiritual, clean, sterile, truthful, chaste, innocent, peaceful

The table below shows the wavelengths of the color spectrum and the musical notes sometimes associated with colors. It is interesting to note that sound

affects the perception of color. High-pitched tones make colors appear lighter, while low-pitched sounds cause colors to appear darker.

It should also be noted that, while modern anthropologists are relatively agreed that there are only eleven basic color terms, divisions beyond the basic eleven vary greatly from culture to culture and are basically arbitrary. English has all eleven basic color terms, which are red, yellow, green, blue, brown, purple, pink, orange, black, white, and grey. Once you go past the basic eleven, however, there is little agreement about focal colors or "best examples." This is, one culture's true blue is not another culture's true blue, even though both may agree on blue in general.

| Typical Hue Name | Wavelength (Nanometers) | Associated Musical Note | Vibrations (per second) of Note |
|---------------------|----------------------------|----------------------------|---------------------------------------|
| reddish blue | 380-470 | | |
| violet | 405 | G | 396 |
| indigo | 440 | A | 440 |
| blue | 470-475 | B | 495 |
| greenish blue | 475-480 | | |
| blue-green | 480-485 | | |
| bluish green | 485-495 | | |
| green | 495-535 | C | 528 |
| yellowish | 535-555 | | |
| green | | | |
| green-yellow | 555-565 | | |
| greenish | 565-575 | | |
| yellow | | | |
| yellow | 575-580 | D | 594 |
| reddish yellow | 580-585 | | |
| yellow-red | 585-595 | | |
| Orange | 600 | E | 660 |
| yellowish red | 595-770 | | |
| Red | 700 | F | 704 |

Flashing Colors

Flashing colors are those that, when placed side by side, appear to flash or glow. Flashing colors are commonly used by western ritual magicians in the construction of talismans, banners, and other ritual objects. The action of flashing colors is said to aid in the attraction of magical energies or "astral forces." Here are the principal flashing colors:

| | |
|-------|--------|
| White | Black |
| Red | Green |
| Blue | Orange |

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| | |
|----------------|------------|
| Yellow | Purple |
| Olive | Red-orange |
| Blue-green | Russet |
| Violet | Citrine |
| Reddish-orange | Green-blue |
| Deep amber | Indigo |
| Lemon-yellow | Red-violet |
| Yellow-green | Crimson |

Color Calibration

Get a pad of multicolored construction paper. Then, tear out one page of each color. Place these pages, one page at a time, on a white or neutral gray background.

Spend a few minutes with each color. Think about the associations you have with that color and pay attention to the feelings it brings out in you. Record your impressions in a notebook, using a separate page for each color. Try repeating the color calibration exercise at different times over a long period and comparing the results.

Personal Color Wheel

Take the sheets of colored construction paper that you used in the color calibration exercise. Assign an aspect of your life or personality to each color. Starting with just a few colors, arrange the pieces of construction paper in a circle around yourself, then record the arrangement and your impressions. Gradually add more colors and notice how the arrangement changes.

Experimenting With Colored Light

Try lighting an area with different color bulbs or gels. Spend a few minutes in each color and write down how it makes you feel. Try looking at yourself in a mirror under different color light and describe how this seems to affect your appearance.

Try the same experiment, only this time, use two different color gels or bulbs (such as blue and red, or red and green) on opposite sides of the area. Again, try observing yourself in a mirror, positioning yourself so that your left side is lit by one color and your right side is lit by another color. Try reversing the lights and see if this changes your impressions.

Colored lighting can be a very effective addition to ritual. Magical practitioners such as Franz Bardon have claimed that the appropriate color light is essential when invoking or evoking magical beings or forces.

The author William Burroughs also experimented with colors. He described remarkable psychological and even physical effects that resulted

from projecting colors and/or images onto his or other people's bodies. Of course, as they say, your mileage may differ.

Tattwa Cards

Some Indian Tantric traditions use colored geometric figures to symbolize the five Tattwas, concepts somewhat equivalent to the western elements of earth, water, air, fire, and spirit. The five Tattwas are Prithivi (earth) represented by a yellow square, Apas (water) symbolized by a silver crescent (horns up), Vayu (air) symbolized by a blue or greenish-blue circle), Teas (fire) symbolized by a red equilateral triangle, and Akasha (spirit) represented by a black or black-violet egg. In the tradition of the Hermetic Order of the Golden Dawn (a western ceremonial magic order), the initiate would construct twenty-five Tattwa cards.

The first five cards would show each Tattwa on a black background. The other twenty cards represented the sub-Tattwas, with one Tattwa symbol placed in the center of another larger symbol, both against a black background.

The Tattwa cards were used for training and experimentation in astral projection. The initiate stared at a particular card until no distracting thoughts were present. Then, he or she would visualize the card transforming into a huge door or curtain, imagine the portal opening, and pass through. This produced astral "visions" related to the nature of the particular Tattwa being worked with.

If you develop a set of symbols strongly associated with colors and geometric shapes, it is possible for you to apply this technique to your own magical system. Such practices can be valuable exercises in visualization and concentration, as well as providing insights into the nature of your personal symbols.

Chapter 5: Numbers

In general, numbers are symbols of periodicity, cosmic and human order, and harmony. Since the time of Pythagoras (and probably long before), philosophers have talked about the idea that reality can be understood in terms of numerical expressions, that number is the essence of reality.

Pythagoras said, "All is arranged according to Number." For him, numbers on the ideal level were possessed of both quantity and quality. "Twoness," for example, does not merely denote two units, but is the original essence from which duality proceeds and exists.

In Pythagorean philosophy, number is expressed by the universe through a set of opposites such as limit (*peras*) the unlimited (*apeiron*), odd and even, one and many, straight and curved, square and oblong. The "unlimited" is space. The "unlimited," limited once, is the point. Thus one is the point, two is the line, three the plane, and four the solid. By this progression, number constitutes the world. Because of the linkage between number and form, geometric forms are often thought of as the material expressions of pure number.

By some ways of thinking, much of fundamental human life is based on even numbers, since we have two hands, two legs, two eyes, and so on. Thus, some consider even numbers to be level or balanced, while odd numbers are "queer," i.e. odd.

All the numbers from zero through ten are of particular symbolic importance, probably because of our number of fingers and the use of the decimal system. Prime numbers are also given symbolic importance. In many traditions, zero, one, and two were not considered real numbers, but were viewed as archetypal antecedents of the normal number series that begins with three.

Numbers express quantity, but also ideas and powers. Since the magical worldview is concerned with synchronicity rather than chance, the number of things or actions is in itself significant. For example, in ancient European traditions, anything done three times, particularly in moonlight, invokes the triple Goddess (Maiden, Mother, and Crone).

Generally, multiples of any number possess the same basic significance as the number itself, though often the meaning is amplified or refers to a specific aspect of the root number. In Hippocrates' conception of the interrelation of the elements, the four elements are associated with 27 (fire), 18 (air), 12 (water) and 8 (earth):

| | | | | |
|-------------------------------|---|-----------------------|---|-------|
| 3 parts fire | = | $3 \times 3 \times 3$ | = | fire |
| 2 parts fire and 1 part earth | = | $3 \times 3 \times 2$ | = | air |
| 2 parts earth and 1 part fire | = | $2 \times 2 \times 3$ | = | water |

3 parts earth = 2 x 2 x 2 = earth

Number symbolism frequently forms a foundation for magical symbol systems. Since a magical system is intended to describe a complete view of the inner and outer universe, the number of components that comprise a given system is often significant (as in the seven traditional planets, the ten sephira or spheres of the Hebrew Qabalah, or the twelve zodiacal signs). Many systems are made up of combinations of "smaller" systems. For example, the twelve zodiacal signs in the western tradition can be described as generative, mutable, or fixed aspects of the four elements (3x4). The 64 hexagrams of the Chinese 1-Ching are made by combining pairs of the eight trigrams (8x8), which are themselves made of differing combinations of the dual opposites, Yin and Yang. Here are some of the most common symbolic associations of numbers:

- 0 Zero is the void, nothing, worthlessness, non-existence, the unmanifest, the unlimited, infinite, and eternal. It is the emptiness that gives rise to form. In common usage, to be a zero is to be insignificant, a cipher.
- 1 One is the "pointal" number, symbolizing absolute undifferentiated unity, the monad, being, totality, the beginning and end, the ontological center, the indivisible, originality, uniqueness, wholeness, individuality, and independence. In nearly every culture, the number one is associated with the Divine Being, the end-all and be-all of Godhead. The number one is also associated with winning, victory, and supremacy.
- 2 Two is the number of duality and the power of multiplicity, duplication, alteration, diversity, separation, opposites, and balance. Two is also associated with the beginning and end, cycles, relationship, cooperation, partnership, support, and marriage. It forms the essence of "length", since two points allow the creation of the line. The number two is associated with evil in some traditions because it is the first number to diverge from unity, creating antagonism and division. For example, duplicity or double-dealing is treachery, to be two-faced is to practice deception. Common dualities include good/evil, up/down, left/right, white/black, male/female, and out/in.
- 3 The number three has a general association with the concepts of multiplicity, symbolizing all, enough, or many, probably going back to our most primitive roots. Because of this, many things in myths are grouped in threes, such as three guesses or questions, three tries, or three wishes. Generally, in myth, to do anything three times is enough. Three also symbolizes synthesis (the reconciliation of opposites), the beginning, middle, and end, and birth (father, mother, and child). The number three is also associated with the three dimensions (length, breadth, and width) and forms the essence

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of "surface" allowing the creation of the triangle. Thus three symbolizes the transition from the abstract elements of point and line to the tangible. Other common trinities include past/present/future and subject/verb/object.

Many cultures stress the importance of trinities in religion, expressing the divine being as one in-three. The divine is thought of as one in essence, but three as it is manifested and known.

In many cultures, the moon goddess is viewed as having three aspects (symbolized as maiden, mother, and crone), associated with the waxing, full, and waning phases of the moon.

Perhaps because of these associations, something repeated three times has often been thought to achieve sacredness (i.e. thrice blessed) or significance. As Lewis Carroll wrote in *The Hunting of the Snark*, "What I tell you three times is true."

- 4 The number four is sometimes called the "first born thing" and is the basis of construction for all solid objects (since four points form the simplest solid, a three-sided pyramid). Four is the first product of the procreative process (multiplication, 2×2). Four points also form the square and the cross. Because of this, four is also a symbol of solidity, order, symmetry, matter, the natural and material world, manifestation, totality, universality, and earth. It is also associated with the four directions (quarters or cardinal points), the four seasons, the four elements, and the phases of the moon.
- 5 The number five is the "center" of the first nine numbers. Five is a symbol of wholeness, associated with the center and four cardinal points, the five senses and the five points of the human body (and so, a symbol of the human microcosm). Five is sometimes thought of as the number of spirit and living things, since it is four (matter; the four elements) plus one (the number of godhead), thus symbolizing quintessence (the fifth element) and divine life in inanimate matter. Pythagoreans thought of five as symbolizing marriage and sexual union since it is the sum of two (the first female number in the Pythagorean system) and three (the first male number). Five points form the pentagram, the pentagon, and the four-sided pyramid.
- 6 Six symbolizes equilibrium, harmony, the union of opposites, the six directions (up, down, north, south, east, west), and the six senses (five plus mind). Six points form the hexagon and the hexagram. The number six is also associated with the spatial cross (with arms extending in all six directions). Perhaps because of its association with the hexagram, six is sometimes used as a symbol of the macrocosm and universality.

- 7 Seven is associated with the seven planets of antiquity, thus symbolizing the universe, the macrocosm, completion, perfection, reintegration, and synthesis. Perhaps these associations resulted in the perception of the number seven as the foremost "lucky" number. The seven wandering stars (*planetæ*) gave rise to the idea of seven heavens intervening between the material world and the absolute. In some traditions, such as Hebrew and Islamic mysticism, there are seven earths, seven heavens, and seven hells.

There are seven days in each phase of the moon and the numbers from one to seven add up to twenty-eight (the lunar month). Because of this, the number seven is thought of as a basic, complete unit of time (hence the days of the week) and is sometimes used to symbolize completion. There are also seven zodiacal signs between one equinox and another.

Common groups of seven include the colors of the rainbow (the spectrum), the seven musical notes, the seven classical metals, the seven virtues and the seven deadly sins.

- 8 Because the eighth day begins a new week and a new cycle, eight is sometimes associated with eternity, infinity, immortality, resurrection, and life after death. For this reason, Pythagoreans thought of the sounding of the octave as a profoundly spiritual act. Eight is the first cubed number ($2 \times 2 \times 2$) and is also the number of points on a cube, so eight is sometimes associated with the earth and the solidification of matter. The number eight is also associated with the four cardinal and four intermediate points of the compass. The eight-spoked wheel is often used to represent the quarters and cross-quarters of the year. In many cultures, there are eight spiritual beings (angels, demigods, and so on) charged with supporting or guarding the cosmic structure who stand at the eight points. The Arabic eight (8) turned sideways is the mathematical symbol of infinity. As the number of points in the octagon, eight represents the intermediary state between the square (symbolizing earth and matter) and the circle (symbolizing heaven and spirit). Perhaps for this reason, eight is sometimes viewed as the number of cosmic balance.

- 9 Nine is a symbol of the final stage of the way, of gestation, and of immanent success. This is because of the nine months of pregnancy, but also because nine precedes ten (a symbol of wholeness and completion). Infinity is often expressed in folktales as the repetition of the number nine, as in 999, etc. As the second power of three (3×3), nine is sometimes considered the amplification of three.

In ancient cosmologies, the earth, the seven planets, and the zone of fixed stars were thought to constitute nine concentric

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spheres that must be crossed before emerging into the realm of the absolute godhead. See **Seven**

- 10 Ten is a symbol of completeness, wholeness, and perfection, since the number is often thought of as completing a cycle, forming the series of numbers from which all others are constructed. This is probably because it is the number of fingers or toes possessed by humans, and thus the basis of the decimal system. The association of the number ten with completeness also stems from the fact that it is the sum of the first four numbers and the sum of the pairs of all its antecedents; $1+2+3+4$, $1+9$, $2+8$, $3+7$, $4+6$, and $5+5$. The number ten, of course, was not viewed this way by cultures that used other numerical bases (such as the Mayans, who used base eight).
- 11 Eleven is sometimes viewed as a symbol of imbalance or transgression, since it falls between ten and twelve (both numbers used to symbolize completeness). Eleven, however, is also used to symbolize the union of the microcosm (five) and the macrocosm (six).
- 12 The number twelve commonly symbolizes completeness or wholeness, because of its associations with the twelve hours of day and night, the twelve months of the year (and through them, the Zodiac).
- 13 The number thirteen has long been associated with bad luck and misfortune. One reason for thirteen's ill repute is that thirteen people attended the Last Supper. The Knights Templar in France were arrested on a Friday, the 13th. Still another reason for the number's poor image is that twelve is a symbol of completion and wholeness, so thirteen is sometimes thought of a symbol of unstable activity, exceeding the natural cycle or going outside of proper limits. To some, the number thirteen symbolizes death and the beginning of a new cycle. Thirteen is also the number of lunar months in the year.
- 14 Fourteen is often associated with change and transformation, since the moon waxes or wanes every fourteen days.
- 16 Sixteen is sometimes viewed as a symbol of completeness and perfection, probably because it is associated with the four elements in their squared form (4×4).
- 18 In the system of Harpocrates, eighteen is a symbol of elemental air, since it is two parts fire and one part earth ($3 \times 3 \times 2$).
- 24 There are twenty-four hours in a day, hence twenty-four is thought to symbolize totality, harmony between night and day, and harmony

between heaven and earth. Twenty-four is also associated with complete fulfillment and harmony since it is the doubling of twelve.

- 25 As the second power of five, the number twenty-five is sometimes used as a symbol of the perfection of the five senses. Twenty-five is the sum of all the odd numbers less than ten ($1+3+5+7+9$).
- 27 Twenty-seven is sometimes considered the number of elemental fire, since it is the amplification of three ($3 \times 3 \times 3$).
- 28 Twenty-eight is the number of the moon, representing the number of days in the lunar month.
- 64 As the square of eight, sixty-four is sometimes used as a symbol of perfection, fulfillment, and wholeness.
- 69 As the square of thirteen, sixty-nine is sometimes seen as a symbol of excess. Because of its shape, sixty-nine represents the interaction of yin and yang, the archetypal opposites. Similarly, in popular usage, sixty-nine represents sexual union as the combination of cunnilingus and fellatio.
- 70 Nearly all derivatives or multiples of seven are symbols of wholeness. As the multiple of seven and ten (another number associated with wholeness), the number seventy amplifies the associations of wholeness and perfection.
- 72 Seventy-two is the number of quinalces (five degree divisions of the Zodiac), hence seventy-two degrees is one fifth of the Zodiac.
- 360 There are 360 days in the lunar year and 360 degrees in a circle.
- 365 There are 365 days in the solar year.

Gematria or Numerology

Most magical systems assign numerical values to alphabets for use in gematria (also called numerology). Using these numerical values, words or names are converted to numerical form and compared or transformed in order to obtain new perspectives on the relationships of the original concepts.

One practice involves taking words of equal value and attempting to find as many connections as possible. For example, using Hebrew numerical values, the Hebrew words GDWL (great), YDYDYH (one beloved by God), and MG (magus) all have the same value (43). Thus, it could be said that the truly great are those who are wise, and that wisdom is beloved of God.

This can be a valuable form of meditation and mental exercise. Results gained this way should not necessarily be taken as proof of spiritual truth (or any other kind of truth), however, since everything depends on what system is used to obtain the numerical values. One of the simplest systems for numerical conversion is the Pythagorean Table:

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1 2 3 4 5 6 7 8 9
A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Using this system, my last name (Whitcomb) would have the numerical value of 39. Often, the sum is "reduced" by adding the digits together until a single digit is obtained. In this example, $3+9=12$ and $1+2=3$. This is the "root" or "master" number of my last name. Thus, by some ways of thinking, my last name would be associated with masculine, fiery qualities. Of course, as I said before, there are many different ways of making the conversion, making many different associations possible. Sometimes, magicians will intentionally use a particular spelling of a word or name to obtain a favorable association for a specific magical operation or use.

Oddly, numerology has been supported, in a sense, by recent studies that found that people have affinities for things that start with the same letter as their name. The studies showed that what you call yourself (or other things) actually does seem to change your relationship with the world in a way that is not currently understood. For example, baseball player whose names begin with "R" were found to get a statistically higher percentage of runs than their fellow players. Likewise, players whose names begin with "K" (a baseball abbreviation for strike) had a higher percentage of strikes.

Drawing Correspondences to Your Name

As an exercise, try converting your name to a numerical value using the Pythagorean Table. You can use any form of your name that you like.

Once you have calculated your name's number, begin calculating the number of other words or names. Keep going until you have found at least three words or names with the same numerical value as your name.

Next, take each match and list all the reasons you can think of for a connection, no matter how tenuous a reason may be. Remember not to get carried away. The point is not to draw conclusions, but to begin to see how we draw conclusions from the things we encounter in our daily lives.

Defining a Magical Model By Number of Elements

First, choose a number (preferably a small number, say from three to twelve) to represent all the aspects of your inner and outer universe.

Next, choose that number of concepts. For example, if you chose the number four, think of four concepts. These should be major concepts that describe processes or states that occur in both yourself and the world, such as beginning or birth, change, attraction, repulsion, ending or death, and so on. Choose your concepts so that they form a coherent whole. In the case of the number four, this could be energy/will, form/intellect, fluidity/emotion, or manifestation/body. If you like, try this with each number from one to twelve.

Finally, arrange the concepts around different geometric forms. First arrange them in a circle, then try arranging them around whatever forms are associated with the number of concepts (4=square or four-sided pyramid, 5=pentagram or five-sided pyramid, and so on).

You can also try taking a set of concepts and breaking each concept into pairs, triplets, etc. For example, fire could be broken into heat and light. Emotion could be divided into love, hate, joy, fear, and so on. Likewise, try taking multiple concepts and combining them into one.

This process is one of the basic steps in forming a magical symbol system.

Chapter 6: Shapes and Forms

“What is God? He is length, width, height, and depth.”

- St. Bernard of Clairvaux, On Consideration

Shape and form is the physical expression of the ideas and archetypes inherent in number. Thus, two-dimensional shapes are the seeds of signs and three-dimensional shapes are the building blocks of both our natural and created environments. The point, the line, the angle, and the curve are the elements of letters and graphic symbols. Shapes such as the spiral, the sphere, the cube, the cone, and the cylinder, are the inner forms of the forest, the mountain, and the temple. Some of the most common symbolic associations of various shapes and forms are discussed here:

Circle: The circle symbolizes both completeness and separation. It is a symbol of ultimate perfection, oneness, unification, encompassment, completion, freedom from distinction, and the totality of all things. Yet, it also symbolizes limitation, the hole, zero, emptiness, nonexistence, and nothingness.

The circle is often used as a symbol of the sun and the sun's course through the heavens. Thus, it also symbolizes time and its divisions, cycles, and eternity. As a symbol of existence without beginning or end, the circle often appears as a symbol of the universe and divine being.

While the point represents immanent perfection, the circle symbolizes the universe distinguished from its first cause. Concentric circles are often used to represent different states of being or orders of creation.

In magic ritual, the circle is the boundary and interface between the self and the world, the microcosm and macrocosm. In this context, the circle symbolizes protection, containment, balance, and center. The ritual circle demarcates sacred space and time, providing a purified place where the microcosm/self/inner world and the macrocosm/universe/outer world are in harmony. If the circle is temporary, it is ritually disassembled after use. If it is permanent, some type of ritual is performed periodically to renew the circle's power.

In symbolism, the circle is the opposite of the square - the circle representing heaven or the divine and the square representing earth or humanity. In another sense, the circle symbolizes cyclical motion and the turning wheel of time, in contrast to the stability and static nature of the square. The circle inside the square has often been used as a symbol of the divine spark in matter. In Jungian psychology, the circle appears both as a symbol of cosmic order and of the Self.

The operation known as “squaring the circle” has often been used as a metaphor for restoring the harmony between matter and spirit. This practice utilizes a compass and a straight-edge (or rule) in an attempt to construct a

square equal in perimeter to the circumference of a circle or equal in area to the circle. Because the circle is based on Pi (the ratio of the circumference of a circle to its diameter), there is no way to draw a square more than approximately equal to the circle. Thus, squaring the circle represents perfection, illumination, and the expression of the infinite through the finite.

Cone: The cone partakes of the symbolic associations of both the circle and the triangle, though it also has associations with the spiral. Generally, the cone is a symbol of aspiration, ascension, and transition from the material to the spiritual (movement upwards and towards the center).

Crescent: The crescent is associated with the phases of the moon, and so is used as a symbol of the feminine and the watery principle. Often seen as horns, the crescent is also used as a symbol of growth, fertility, and power. It is also sometimes described in myth as a ship (the lunar barque) and cup, both symbols reflecting the moon's association with water and the powers of water.

Cross: The cross symbolizes spatial orientation, the communication of opposites (up and down, left and right), and the mediation between earth and heaven. The equal-armed cross symbolizes unity, balance, and order. Like the square, the cross is associated with earth, the four directions and the cosmic center, and thus also symbolizes the world. It is the foundation of all other symbols oriented to the four directions. As a sign of radiation from the center, the cross symbolizes both the sun and creation. Sharing some of the associations of the sun wheel, the cross is a symbol of the four seasons and the division of the year. It is suggestive of the human form with arms outstretched. The cross is also the most simplified representation of the world-tree (axis mundi).

Cube: The cube is the three-dimensional counterpart of the square. It represents volume, just as the square represents area (the plane). The cube conjoined with the sphere represents the sum of heaven and earth, just as the circle and the square represent spirit and matter. The cube is a symbol of solidity, stability, completion, foundation, earth, matter, and immobility. See **Square**

Disk: Like the circle, the disk is a symbol of perfection, but is most often associated with the sun or the moon. With a hole in the center, the disk symbolizes the cosmos and void. See **Circle**

Ellipse: Because of its egg-like shape, the ellipse symbolizes the cosmic egg (and hence, spirit and the void) and creation. The two sides of the ellipse symbolize ascension and descent, evolution and involution. Like the circle, the ellipse is also one of the typical forms of planetary motion.

Hexagram: The hexagram, formed by the fusion of upward and downward pointing triangles, represents the union of opposites (such as fire and water or heaven and earth) and the interpenetration of the visible (material) and invisible (spiritual) worlds. The hexagram symbolizes the divine marriage

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(hieros gamos) and the synthesis of evolution and involution. It is also often used as a symbol of the macrocosm, just as the pentagram is used to symbolize the microcosm.

Lemniscate: The lemniscate (appearing as the number eight turned on its side) is commonly used as a symbol of infinity, eternity, and regeneration.

Line: A vertical line often symbolizes one thing, something unique. The horizontal line represents something that is continuous, endless. In general, the line is a symbol of separation and demarcation. To cross the line is to move from one state of existence to another.

Mandorla (Vesica Piscis or Ichthus): The mandorla (Italian for "almond") is often found in art or iconography as an almond-shaped halo or aureole surrounding images of Jesus, the Virgin Mary, and various saints, though it appears as a symbol in many cultures.

The mandorla is sometimes seen as the intersection of two circles or spheres, the circle on the left representing matter and the circle on the right representing spirit. The intersection of the circles symbolizes the interaction or union of heaven and earth, life and death, ascent and descent, evolution and involution. As a symbol of transcendent unity, it also symbolizes divinity, holiness, and the sacred. Because of its shape, the mandorla is associated with both the womb and the vulva, sharing some of the same symbolism as the almond.

Octagon: The octagon is the intermediary form between the square and circle. As such, it is often used as a symbol of perfection, wholeness, and the fusion of spirit and matter, heaven and earth.

Pentagram (or Pentacle): The pentagram is often seen as a symbol of the microcosm, because it represents the proportions of the human form with limbs outstretched and because it symbolizes the four basic elements of existence (earth, air, fire, and water) with their quintessence (spirit). With the center point up, the pentagram is a symbol of spirit ruling matter. Point down, the pentagram symbolizes matter over spirit and is sometimes considered a symbol of evil. Over an eight year period, the path of planet Venus traces a pentagram through the zodiac as seen from earth. Perhaps this is why the pentagram has often been associated with goddesses such as Ishtar. An apple cut along its width reveals a pentagram.

The pentagram is sometimes used as a symbol of marriage, good fortune, and fulfillment, since it represents the union of the masculine principle (three) with the feminine principle (two). In the same context, the pentagram has sometimes been used as a symbol of hermaphroditic fusion and perfection.

Point (or Dot): The point is location without dimension or attribute, the seed of manifestation, immanent perfection, and the source and termination of creative force. The point is a symbol of unity, singularity, center, and origin.

Pyramid: Sharing some of the symbolic associations of the mountain, the pyramid is a symbol of the world center, the axis mundi, and ascension (ascension from the four quarters of the earth). Because of the triangle's association with fire and the square's association with matter, the pyramid also appears as a symbol of fire within earth (the divine spark within matter).

Sphere (or Globe): The sphere symbolizes wholeness, unity, perfection, the world, the universe, and the sun. The sphere is often used as an attribute of royalty (to denote sovereignty) and of divinities and allegorical figures (to denote sovereignty and/or universality).

Spiral: The spiral is an ancient and important symbol that expresses the relationship of the circle and the center or point. The spiral symbolizes all cycles, encompassing curling up (involution, contraction) and unwinding (evolution, emanation, and expansion). Associated with birth, the spiral is sometimes used as a symbol of the womb of the Great Mother. It is also associated with the vortex, the whirlpool, and most of all, the labyrinth, thus symbolizing the restoration of the old and the creation of the new, journey and return, death and resurrection, and the cycles of reincarnation. Spiral labyrinths (often associated with ritual dance) were important symbols of initiation in many cultures.

The spiral is a common pattern of growth in the mineral, vegetable, and animal kingdoms. It symbolizes emanation, extension, and cyclical but progressive continuity.

The helical spiral, in particular, symbolizes the rhythm of life and death combined with cyclical evolution.

The flat spiral has the qualities of evolution, but is most strongly associated with the symbolism of the labyrinth.

The right-hand spiral symbolizes evolution, emergence, and expansion. The left-hand spiral symbolizes involution, return, and contraction.

The double spiral simultaneously expresses evolution and involution, contraction and expansion, and birth and death. Fittingly, the double spiral is the form of the DNA helix.

The S-shaped, counter-rotating double spiral is sometimes seen as a symbol of the phases of the moon. It is also associated with storms, thunder, lightning, and the fertility associated with lightning and storms.

Square: The square is a symbol of static perfection, matter, the body, reality, order, the earth, stability, permanence, pattern, honesty, integrity, morality, and straight-forwardness.

Swastika: The word swastika comes from a Sanskrit root *svasti*, meaning "fortune," "happiness," or "well being." The swastika is an extremely ancient symbol of circular dynamic motion (the whirlwind of creation and destruction), sharing many of the symbolic associations of the spiral. It is often used as a symbol of the sun and solar power and also shares some of the symbolism of the wheel. It is also commonly associated with the four

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seasons, the four winds, the four points of the compass, the union of opposites, and the four elements.

In some traditions, the right-hand or clockwise swastika is associated with that which is solar, masculine, centrifugal, and celestial; the left-hand or counter-clockwise swastika is associated with the lunar, feminine, centripetal, and cthonic.

Unfortunately, it is hard to ignore the left-hand swastika's more recent associations with bad-luck and Nazis. See **Spiral**

Triangle: The triangle is the first manifestation, expressing the power of surface, since three points define a plane. It symbolizes the reconciliation of opposites (synthesis), two points meeting at a third. The downward pointing triangle is often used as a symbol of water, because it suggests falling and presents the shape of a cup, and of the female sex, because of the triangular shape of the pubic area. The upward pointing triangle appears frequently as a symbol of fire, energy, and power, since it suggests rising flames. It is also used as a symbol of masculine virility because of its vaguely phallic associations. When upward and downward pointing triangles are interlocked, they form the hexagram, a symbol of duality and the union of opposites. The triangle is also associated with all triads, trinities, and triplicities such as father/mother/child, body/mind/spirit, and heaven/earth/humanity. See **Hexagram**

Simplifying Forms

Find a photograph. The photograph can be one you have taken or it can be from a magazine or any other source.

Next, take a sheet of paper and lay it next to the photograph. Using a pen or pencil, try to reproduce the shapes in the photograph in their most basic forms. For example, a face can be represented by an oval, the horizon can be a line, and a mountain can be a triangle.

When you are done, draw the shapes all the same size in a line, creating a phrase of shapes that represent everything in the photograph. Then, combine the shapes into one symbol. Try to maintain the integrity of the shapes so that one aspect or another of the symbol reminds you of each feature in the photograph.

Repeat the process, only this time choose a representative color for each of the shapes. For example, a tree could be a green triangle or circle with a line, or a mountain could be a brown, grey, or green triangle. Try combining the shapes using the colored shapes and see if this makes it more or less difficult to represent the original content of the photograph.

Try this with a few more photographs until you feel comfortable reducing images to simple geometrical shapes.



Chapter 7: Natural Phenomena

From the earliest time of humanity, the varying manifestations of nature have been thought of as the language of the gods. Just as comets, eclipses, and violent storms were seen as signs of cosmic disruption or divine wrath, the progression of the seasons and the cycles of day and night were viewed as expressions of cosmic order and divine benevolence. In the same way that landscapes and architecture frame our myths and folktales, natural phenomena color the events of these stories, and indeed of life itself. Here are some of the most common associations of natural phenomena:

Autumn (or Fall): Autumn is a symbol of fruition and harvest, but also decrease, gathering darkness, and the onset of old age. Associated with the mortality and melancholy, autumn begins a retreat from the outside to the interior, both literally and psychologically. See **Seasons** and **Times of the Day**

Clouds: In the west, clouds are symbols of softness, but also concealment, covering, obscurity, and depression (cloudy weather). In eastern cultures, clouds more often represent fertility. Clouds are generally associated with rain, the powers of the sky and air, evanescence, and intangibility.

Comet: To most ancient cultures, the comet was a symbol of passage, change, disruption, and calamity (disruption of cosmic cycles). In modern times, it also has associations with speed and power. See **Meteor**

Darkness: Darkness typically symbolizes ignorance, the unknowable, the unmanifest, mystery, primordial chaos, unmanifest light, unconsciousness, passivity, concealment (under cover of darkness), and death. It is also sometimes used as a symbol of evil. See **Night**

Dawn: In general, the dawn symbolizes light, victory over darkness, awakening, illumination, possibility, potentiality, promise, hope, renewal, new beginning, and youth. See **Day** and **Light**

Day: The day symbolizes clarity, reason, and truth or openness. See **Dawn** and **Light**

Eclipse: The eclipse has generally been viewed as an omen of disaster, symbolizing the disruption of natural order and the triumph of darkness. In some cultures, eclipses were described as a horrific dragon, wolf, or other creature devouring the sun or moon.

Floods: The flood is a symbol of catastrophic change and trial, after which all things are different. The flood has some of the same associations as high tide, but with an element of misfortune or divine anger.

Fog (or Mist): Fog is a symbol of the indeterminate, the vague, the obscure, and the fantastic. Fog is commonly associated with illusion, chaos, disorientation, uncertainty, and concealment. In myth and dream, fog is often a transitional zone between worlds, or a transition from one state to another. It is sometimes seen as the mixture of elemental air, water, and fire existing prior to the manifestation of solid matter. Mist appears in many myths as the primeval state from which the universe coalesces.

Light: Light symbolizes knowledge, revelation, truth, illumination, action, and life. In some traditions, sunlight is associated with direct knowledge, while moonlight is associated with reflected or intellectual knowledge. Light is also associated with immateriality, spirit, divinity, and happiness. In many creation myths, the first manifestation of creation is the separation of light and darkness, which in primal chaos are undifferentiated.

Lightning: Lightning generally symbolizes speed, suddenness, energy, and power. It is frequently seen as an expression of supernatural power - the descent of fire from heaven to earth. Partly because of its descent from the heavens and partly because of its association with rain, lightning is sometimes thought to represent the spark of life and the powers of fertilization. It is interesting to note that lightning produces much of the nitrogen carried by rain to the vegetation below. The lightning's flash is a symbol of intuitive or spiritual enlightenment. See **Thunderbolt**

Meteor (Shooting-Star): Like the comet, which passes across the sky bringing portents, the meteor symbolizes divine or celestial communication, a message from heaven to earth. Meteoric iron has always been sacred and magical, both because of its celestial origins and because it was often the first form in which iron became available to humanity. The shooting star is also used to symbolize a brilliant but short-lived person or phenomenon. See **Comet**

Moon: The moon is an unusually complex symbol. It is associated with tides, rain, water, floods, and moistness in general. Hence, the moon symbolizes the fruitful forces of life fertility.

The moon's gravitational pull is responsible for the tides and affects the earth's continents. The bodies of all living things on earth, being constituted largely of water, are significantly affected by the moon. The phases of the moon particularly affect the movements of fish and the spawning of sea creatures such as mussels, crabs, and oysters.

The physiological life of women is greatly influenced by the moon. The cycle of human ovulation roughly matches the lunar month. Because of its association with water, fertility, and menstruation, the moon is often used to symbolize the feminine principle, desire, and sexuality.

People become somewhat more excitable, energetic, and impressionable as the moon waxes. It has long been known that unusual or eccentric behavior increases during the full moon, as does the incidence of fires, crimes, false alarms, and traffic accidents.

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The moon is often used to symbolize dreams and the unconscious as a property of night and darkness. In this context, it is associated with imagination, illusion, the irrational, the subjective, the intuitive, and of course, lunacy.

Much of lunar symbolism is based on the fact the moon changes shape during its course. The moon is often used to symbolize all that is shifting or ephemeral, but also cyclical change and renewal. As a symbol of changeability and cycles, the moon is associated with time, destiny, fate, and rhythm. It is sometimes seen as a symbol of progression from birth to death to rebirth. Because of this association, the moon was regarded by some cultures as the place of the dead, similar to the underworld of other myths.

The moon is also associated with the tripartite aspect of the goddess archetype. When waxing, the moon symbolizes growth and renewal, and is associated with the maiden. When full, the moon symbolizes wholeness, fertility, and sexuality, and is associated with the Great Mother. When waning, the moon symbolizes death and dying, and is associated with the crone.

The moon rotates around the earth at the same rate as the moon's rotation on its own axis, so it always presents the same face to the earth. Sometimes called "the funnel of the earth," the moon was thought to receive and filter the emanations of other celestial bodies and to transmit these radiations to the earth.

The lunar month of twenty-eight days is part of the basis of the sacred nature of the number seven and the seven days of the week, since each week marks one phase of the moon.

Moonlight: Since moonlight is a reflection of the light of the sun (truth), it is sometimes seen as a symbol of illusion or of intellectual (reflective) knowledge.

Morning: Morning symbolizes freshness, uncorrupted beginning, purity, promise, new life, and light. See **Dawn**

Night: Night is associated with sleep, death, and darkness, but also the womb, the unconscious, dreams, and sexual pleasure. The night both conceals and releases that which is repressed during the day. Night is indeterminacy, the disappearance of concrete definable knowledge, and the surfacing of the irrational. It symbolizes gestation and germination, but also the fermentation of conspiracy. See **Darkness**

Planets: The word planet comes from the Greek *planesthai*, meaning "wandering" (as opposed to the "fixed" stars). Considered of great importance by nearly every culture that ever concerned itself with the heavens, the planets have usually been associated with deities. The planets are also associated with days of the week, colors, metals, gems, and personality traits. In general, a planet symbolizes a specific realm, mode, or level of existence. The planets are also symbols of immensity, the vastness of space, and in modern times, adventure and possibility.

Rain: Many cultures have viewed rain as a symbol of celestial influence, especially the fertilizing and fructifying powers of the heavens. Rain symbolizes the source of life, fertility, cleansing, and purification. Rain is also sometimes associated with tears and sadness.

Rainbow: The rainbow is often seen as a heavenly bridge, symbolizing the union of and communication between heaven and earth. As a reflection of the sun through water, transforming clear light into the arc of all colors, the rainbow is also a symbol of transfiguration.

Seasons: In myths and folklore, the seasons are sometimes represented by certain situations or images. For example, winter is sometimes symbolized by a princess (life, fertility) confined in a dungeon or cave, or in a prolonged sleep, from which she is freed by a prince (symbolizing the sun). Spring is sometimes symbolized by the beginning of a journey. See **Autumn, Spring, Summer, and Winter**

Like the times of the day, the seasons are often associated with cyclical change and the phases of human life. In Wicca and in some other pagan traditions, the cycle of the year, the transformation of nature, and the phases of agrarian life are associated with the myths of the Goddess and her consort, the Horned God. Each of the main phases of the eternal cycle is represented by one of eight celebrations:

Yule: From the Norse word *íul*, meaning “wheel.” This is the shortest day of the year and is associated with death and rebirth. After her long sleep, the Goddess gives birth to her son. The Dark King is now reborn as the Infant of Light, the divine Sun Child. Typically, the houses of celebrants are decorated with evergreens and Yule-logs of oak or pine are burned to represent the sun.

Imbolc: From a Celtic word meaning “in the belly,” Imbolc is a festival of light and fertility celebrating the earliest stirring of spring. It is associated with purification, cleansing, and “spring cleaning” in many traditions. Often, the evergreen branches and other Yule decorations are saved until Imbolc and burned in a ritual fire. All the torches, lamps, and candles available are lit just after sunset, if only for a few moments. The young god, in his aspect as Forest King, is named and armed by the queen (the Goddess).

Ostara: Ostara is the festival of spring and resurrection. At this time of the year, the King grows to maturity and rides forth in splendor. In some traditions, the Wild Hunt (the mythic embodiment of death, fate, and the dangers of winter) ceases to roam the countryside and returns to Faerie. The leader of the Wild Hunt, the Horned God resumes his place as the young forest king. Typical activities include planting seeds and decorating eggs.

Belthane: Bel-tane means “Bel-fire.” Bel, “the shining one,” can be considered as an aspect of the god. Beltane is a festival of fertility

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celebrating the union of king and queen (god and goddess). The festival has always been linked with sexuality and includes activities such as Maypole dances and gathering flowers on the green. Frequently, Bel-fires were lit on the tops of hills. There is also a tradition of decorating trees to celebrate the god and goddess becoming lovers.

Litha: Litha is the festival of midsummer, associated with fire, the sun, and fertility. The king and queen (god and goddess) are married. In some traditions, the solar king (the Oak King) is sacrificed by his own dark aspect (the Holly King). This is the longest day of the year, and bonfires are lit to celebrate the sun and the forces of life. People sometimes leap over the bonfires for purification and to assure fruitfulness.

Lughnasadh: The festival of bread and harvest. Summer is passing and the god begins to age and decline. In some traditions, the god is symbolically eaten as bread (the bread having resulted from his previous sacrifice). This feast is also associated with marriage (for example, the marriage of Lugh and Eire). Traditional activities include baking bread and making "corn dollies."

Mabon: Mabon takes place on the Autumn Equinox. This is the festival of the final harvest, associated with purification and preparation. The god (in his aspect as forest king) is in his last days. The goddess mourns him and prepares for sleep. Traditional activities include baking cornbread and gathering dried leaves and seed pods in the woods as decoration.

Samhain: Samhain is the feast of the dead, dedicated to the ancestors. The God dies and journeys through the underworld until he is reborn at Yule. In some traditions, the Wild Hunt emerges from Faerie and the God assumes his aspect as their leader, the Horned God (Stag Lord). The Goddess returns to the dark lands and falls into the sleep of winter. In many countries, people left a plate of food outside the house for the dead. Sometimes a candle would be lit in the window to provide guidance.

Sparks: Sparks share some of the associations of both fire and light. Sparks are often used as symbols of divine energy, inspiration, motivation, and the individual soul.

Spring: The season when plants spring up. Spring symbolizes birth, re-birth, childhood, youth, hope, new growth, the renewal of life, and the increase of light, and the return of abundance. Spring is a transitional period, mediating between the deathly winter and the full life of summer. As such, spring is a symbol of the possibility of the present, the interface between the memory of the past and the desire of the future. See **Seasons and Times of the Day**

Star(s): Stars are generally symbols of light, the spirit, and celestial influence, light shining in the darkness, and light from above. Stars also symbolize perfection, divinity, supremacy, the eternal, fame and the highest attainment. Shooting stars (meteors) are often used to symbolize spectacular but temporary life or fame.

In the Finnish epic, the Kalevala, the stars are described as having been made from fragments of the world-egg.

The Latin word for star, *sidus*, is the root of the word consideration, which etymologically means to scan the stars. See **Light** and **Sun**

Storm: The storm is often used as a symbol of disturbance, wildness, violent change, and rage, but it is also seen as the manifestation of divine will, a source of creation, and intercourse between the elements. It combines some of the symbolism of rain, wind, thunder, and lightning. See **Lightning**, **Rain**, **Thunder**, and **Wind**

Summer: The season of ease, plenty, contentment, happiness, heat, strength, and adulthood. Summer symbolizes abundance and the fullness life in contrast to the dead of winter. For many of us, summer is also associated with a return to outdoor activity, nature, and leisure. See **Seasons** and **Times of the Day**

Sun: The sun has always been one of humanity's most important and omnipresent symbols. It is cosmic and spiritual center, source of light, heat, and life. Because of the sun's association with light, it is often used as a symbol of consciousness, perception, enlightenment, and intellect. It is a nearly universal symbol of the king or queen as heart or center of the kingdom. It also symbolizes energy, fire, force of will, wholeness, life, life force, wisdom, growth, perfection, all-seeing divinity, and the active principle. It is the most prominent of natural phenomena, hence its association with supremacy, worldly status, fame, and victory. Because of its daily and yearly journey, the sun is also the foremost symbol of death and rebirth, and cyclical existence.

Tides: The tides symbolize ceaseless cyclical change. The high tide is a symbol of trial – anything loose could be swept away – but it is also the time to set sail. When the tide turns, the situation is changed. The tide shares some of the associations of the flood, but without the elements of misfortune or divine wrath.

Thunder: Thunder has often been seen as the voice of the divine. As a manifestation of power from the heavens, some cultures have believed that thunder was an expression of divine wrath or a sign of the disturbance of cosmic order. Thunder has sometimes been thought of as the sound made by the hammer or drums of the gods, or in some cases, even the laughter of the gods.

Thunderbolt: The thunderbolt has typically been a symbol of enlightenment, revelation, sudden inspiration, and phallic power, but also divine power and,

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often, divine wrath. It typically symbolizes the dual powers of creation and destruction attributed to deities, particularly sky-deities. The thunderbolt is associated with fertilizing, creative force both because of its phallic qualities and its association with rain. See **Lightning** and **Thunder**

Times of the Day: The times of the day are often given symbolic associations, linking the cycle of a day with that of the year and with human life. Dawn is associated with birth and spring, noon with youth and summer, evening with age and autumn, and midnight with death and winter. See **Dawn, Day, Morning, Night, Seasons, and Twilight**

Twilight: Twilight is a transition between cycles, and like many transitional zones, it is charged with magical power. Twilight is often thought of as a moment when time stands still, balanced between day and night. Twilight also appears as a symbol of nostalgic beauty and momentary melancholy.

Waves: Waves symbolize motion, surges of power, passions, and cyclical change. As a symbol of change in general, a “new wave” symbolizes profound transformation bring about a new era or change in regime – a “sea change.”

Wind: Because of its intangible and changeable nature, wind is a symbol of instability and fickleness, the ephemeral and transient, elusiveness, bluster and empty boasting (a bag of wind), and nothingness, but is also seen as a symbol of elemental force or even blind violence. At the same time, wind symbolizes change, divine spirit, and creative breath. Wind is also often seen as a symbol of fortune and fate (the way the wind blows). It symbolizes divine or supernatural intention, since it represents the influence of the invisible. Wind is also associated with inspiration, creation, emanation, energy and motivation (putting wind in one's sails). See **Whirlwind**

Whirlwind: As a manifestation of violent natural energy sharing some of the associations of the spiral, the whirlwind symbolizes change, speed, power, and destruction. See **Wind**

Winter: Possibly derived from the same linguistic roots as “wind,” “wet,” and “white,” this is the season of darkness, cold, privation, hunger, and death, when life is dormant and hidden. Winter is a symbol of old age, depression, bitterness, and absence of hope. Winter solstice, being the shortest day of the year, is the end of the old and the beginning of the new. See **Seasons** and **Times of the Day**

Mapping Natural Phenomena

Choose a story or myth. It can be any sort of story you would like, but it should be long enough to have some detail and at least several different scenes.

Keeping a notepad handy, read the story again. As you read, list the natural phenomena by scene in the order in which they appear in the story. For example, a scene might occur at night with a hot, humid atmosphere, or it

might occur during an overcast day with dark clouds driven rapidly by a bitter howling wind.

Look over each set of phenomena and see if you can still discern the pattern of the story. Try to relate the action of the story to the phenomena of each scene. For example, in Shakespeare's *MacBeth*, virtually all evil deeds are plotted or occur in shadows or darkness. These sorts of images can be a powerful part of a story and can be equally useful in designing settings for pathworkings and guided imagery.



Chapter 8: Places

Natural locations and architectural structures are the settings for our symbolic events and mythic dramas, constituting significant aspects of the macrocosm, the outer reflections of the parts of the body and psyche that comprise the microcosm.

All the parts of our symbolic world - the events, plants, animals, and objects - are modified by the symbolic associations of their surroundings. These surroundings must be considered both in interpreting our dreams, visions, and myths, and in designing the rituals and ceremonies by which we communicate with our inner world.

Transitional zones are of particular importance as symbolic locales. In nature, such areas include caves, cliffs, deserts, mountains, volcanoes, fords, rivers, and seashores. These sites are often associated with initiation, and movement from one state to another, but are also important because they embody the interaction of natural elements such as air, water, and earth. In architecture, transitional features include arches, bridges, crossroads, doors, gates, stairways, streets, thresholds, and windows.

The symbolism of places and architecture is also important in operations such as guided imagery and ritual pathworking. In this context, places and architecture are the settings for the initiatory forms of the sacred quest and mythic journey. Some initiatory paths are transitions, such as the underground journey from the cave to the mountain-top or the path through the forest leading to the sacred grove and ending in the garden. Other mythic paths include the journey through the labyrinth or the quest for the castle or sacred city.

The ancient Chinese practice of Feng Shui, the art of harmonious placement, is an example of an extensive symbol system focused on our natural and artificial surroundings. Feng Shui relates natural features to animals, objects, directions, constellations, and interactions of the Taoist elements (earth, water, fire, metal, and wood). The Feng Shui practitioner uses this symbolic language to analyze locations and buildings, advising on placement and construction to encourage prosperity, well-being, and happiness.

Here are some of the typical symbolic associations of places and architecture:

Abyss: The word abyss is derived from the Greek *abussos*, meaning bottomless. The abyss is space of indefinite or infinite depth and height, a place of transition and transformation. It is a traditional symbol of primordial chaos, ultimate entropy and devolution, the beginning and the end, the unknown, and that which is beyond all form and definition. The abyss also represents the wisdom of the unconscious, the depths of the inner self, and penultimate initiation. In some magical models, such as the Qabalistic Tree of

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Life, the abyss embodies the final veil or chasm that must be crossed on the path to illumination.

Altar: The altar is a symbol of sacrifice, devotion, deific authority or influence, and the sacred. The altar is regarded in some traditions as a deific throne and, in some cases, has literally been made in the form of a throne. The altar is also associated with the hearth, since the hearth has often served as the altar of the home. Those altars on which perpetual fires burned were essentially the hearths of the cities in which they stood. The word altar is derived from the Latin plural noun *altaria*, meaning burnt offerings.

Arch: The arch is typically a symbol of passage and initiation, the gate of experience. Because of its curved form, the arch also embodies the arc of initiation and its concept of journey and return.

Attic: The attic sometimes appears as a symbol of the mind. In dream interpretation, the attic is supposed to represent your higher self or ideal self. As a location that is frequently used for storage, the attic is sometimes seen as a symbol of memory or of the sum of one's life's work. See **House** and **Roof**

Bridge: The bridge is a link or connection between two places naturally apart. It represents passage, initiation, transition, change (in situation or time), contact, and mediation. A crossed bridge is a solution. A broken bridge symbolizes difficulties. A burnt bridge symbolizes irrevocable actions or choices. The bridge has often appeared in myth as a passage between worlds. The rainbow and the Milky Way have both been thought of as bridges between heaven and earth.

Castle (Fortress or Citadel): The castle is a symbol of strength, protection, watchfulness, and shelter or refuge. Like the city, the castle is a symbol of the microcosm and macrocosm. The castle also appears as a symbol of retreat from the world and spiritual transcendence. The black castle is sometimes used as a symbol of failure, unsatisfied desire, and fate. The white castle symbolizes achievement, the realization of the heart's desire, destiny fulfilled, and spiritual perfection. See **Palace**

Cave: The cave symbolizes the earth and the underworld. It is associated with the vagina and frequently used as a symbol of the womb of the Universal Mother. In Jungian psychology, the cave is a symbol of the inner self and the unconscious. Often thought of as otherworldly or sacred space, the cave appears in myth as a place of initiation and the repository of hidden things or knowledge. The cave is prominent in many culture's myths of origin, initiation, and rebirth. It is often the birthplace of deities or other mythological figures, or the abode of dragons, monsters, and various chthonic beings such as dwarves or gnomes. The cave has also been used as a symbol of the universe. Plato used the cave in his metaphor of the illusory nature of human existence, stating that humanity was like a person chained in a cave who saw only the shadows cast upon the walls, but not reality itself. Caves are also sometimes viewed as the entrails of the earth or as the kiln or alchemist's

furnace. The cave is shelter, concealment, womb, place of initiation, meditation, and testing. It is both the womb of the Earth Mother, and the place of hidden treasures, dangers, and the forces of the unconscious.

Cellar (or Basement): The cellar has often been used as a symbol of the unconscious or subconscious. It is also associated with concealment and the repressed. See **House**

City: Like the house, the city has often been seen as a miniature of cosmic structure, representing both microcosm and macrocosm. It is a symbol of the self or the soul, with a gate for each one of our senses. The city is also a symbol of the world and of divine order (for example, the heavenly Jerusalem). See **House**

Clock Tower: The clock tower is a symbol of the cosmic center and axis mundi, connecting heaven and earth. It is also associated with order and cosmic cycles, combining some of the symbolism of the mountain, pyramid, obelisk, and cosmic pillar with the symbolic associations of the clock.

Closet: Like the cellar, the closet is a symbol of that which is stored away, concealed, or repressed. The skeleton in the closet is a symbol of a dark secret or past mistake. See **House**

Column: The column is a symbol of the world-axis (axis mundi), the spine, support, aspiration, and ascension. Columns often frame gates or otherwise mark boundaries. See **Axis Mundi** and **Pillar**

Crossroads: Most cultures have viewed the crossroads as a place of transition, where worlds meet and different states of being touch. It is thus a place of power where magic may be wrought. The crossroads is a place of encounter with fate, the unknown, and supernatural beings such as gods, spirits, and the dead. The crossroads is the intersection of paths at the center of the world. It is a place of hope, meditation, waiting, revelation, and manifestation. The crossroads symbolizes the union of opposites, choice, and possibility. It shares some of the associations of the door as a symbol of potential and transition. The crossroads is also associated with death, both because of its embodiment of transition and because hangings often occurred at cross-roads in ancient times. Like dirt from graves, earth from a crossroads is sometimes used in spells and rituals.

Desert: The desert symbolizes desolation, abandonment, contemplation, solitude, and separation from the world of the senses. It also appears as a symbol of emptiness, chaos, or undifferentiated primal unity. The desert is viewed as a place of both proximity to and distance from God. It is a place of meditation and interiorization, and hence spiritual revelation. In some traditions, the desert is the outer world of illusion, masking the underlying spiritual reality.

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Directions: The four quarters have, of course, been of great practical and symbolic importance to every culture. Each of the directions has developed its own symbolic associations.

East: Because it is the direction of dawn, east is associated with the sun, birth, spring, life, light, and spiritual illumination. In myth, east is often the direction where the gods dwell.

West: West is the direction of the setting sun, so it is often considered to be the direction of the land of the dead. The west is also associated with autumn, since the sunset precedes the night (winter).

North: North is often associated with evil, since the sun moves through the sky from east through the south to the west, leaving north the only direction through which the sun does not pass. Also, when facing eastward, shadows fall to the north (the left). For these reasons, the north is considered to be the direction of darkness. In the lands above the equator, north is also generally viewed as the direction of winter and increasing cold.

South: In the lands above the equator, the south is generally thought of as the direction of summer and increasing warmth.

Of course, some of these associations of north and south differ, depending on where one lives. For example, in China, south has generally been seen as down, whereas most westerners see north as up. The solar symbolism of east and west, however, is fairly universal – unless you live in the uttermost north or south.

Dome: The dome is almost universally viewed as a representation of the vault of heaven, partaking of some of the symbolism of the sphere. The word dome comes from the same root as domicile, since the dome was at one time associated with the temple (the home of the gods).

Door: Sharing some of the associations of the threshold, the gate, and the key, the door is symbol of free will, opportunity and hope, passage, initiation, revelation, birth and death. A closed door is a symbol of hidden mysteries, but also prohibition and futility. An open door represents a challenge, opportunity, or an open secret. In Freudian psychology, the door is sometimes thought to be a female symbol associated with the vagina. See **Arch and Gate**

Field: In general, the field is the arena of human action. Teams and armies take to the field. Since fields are tamed areas carved out of untamed nature, they represent order and familiarity ("the fields we know") in the same way the forest traditionally represented chaos and potential peril.

Ford: As a means of crossing a river, the ford shares many of the associations of the threshold, symbolizing transition and initiation. The ford is a meeting

place and boundary point, hence, in many myths (and in military strategy) a place of confrontation.

Forest: In fairy tales, the forest is the place of mysteries and unknown dangers, a symbol of initiation on the path to adulthood and individuation. The forest also appears in myth as the domain of fairies, robbers, savages, or other folk who must be overcome or approached with great caution. As the refuge of the hermit, the forest is a symbol of solitude and seclusion. In Jungian psychology, the forest is nature in the wild, without human order, and so symbolizes the realm of the unconscious. The forest also symbolizes the earth, nature, the wild and the primitive (that which is beyond civilization), the realm of testing and initiation, and unknown perils. See **Grove**

Fountain: The fountain shares many of the associations of the spring as a living and natural source of water, symbolizing fruitfulness and life. Moving, sparkling water, particularly water that makes audible sounds, has often been thought to be either living or inhabited by living spirits. The belief in the fountain as a source of youth and rejuvenation is found worldwide. The fountain is also a symbol of the outpouring of goodness and truth, redemption, and purification. When in the garden, the fountain is a symbol of the cosmic center. The fountain also shares some of the associations of the well. See **Spring and Well**

Garden: The garden symbolizes perfection or harmony in nature, paradise, isolation from the world, and the cultivation of the inner life. In myth, the garden often appears as the setting for the fountain (with all its attendant symbolism) or the tree of life.

Gate (or Portal): Like the bridge, a symbol of communication, passage, or initiation, associated with the entry into another world or state of being. Whereas bridges are associated with transition, gates and portals often symbolize both the entrance and the space behind it. Gates and portals are, of course, also associated with the symbolism of the key. See **Door and Key**

Grove: A symbol of sacred nature. In myth, the grove is a place of reflection and encounters with supernatural forces and beings. The grove symbolizes divine order as embodied in nature, sharing some of the associations of the temple in that it is sacred space. See **Garden and Forest**

Hearth: The hearth is the domestic Sun, the solar center of the house. The hearth is the spiritual center of the home and at one time was literally the domestic altar in some cultures. It is often used as a symbol of home, the family, community, marriage, warmth, food, security, and love.

Hole: A hole is a symbol of the threshold of the unknown. In shamanic traditions, holes are passages to the other world. A hole is an opening through which influences may pass. The hole symbolizes potentiality, but also absence and emptiness.

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House: The house symbolizes the center of existence of human life, tradition, the continuity of the family, the world, and humanity itself. Like the city, the house is a symbol of both the microcosm and macrocosm. As the microcosm, the house's apertures and interior spaces are projections of the human body. In Jungian psychology, the house is often a symbol of the self and the psyche; what happens in the house happens in ourselves. As an enclosure evolved from the cave, the house is sometimes thought of as a female symbol, sharing some of the associations of the womb. As a secret enclosure, the house is a symbol of wisdom and the holy mysteries. The house also symbolizes security, safety, and comfort.

Generally, each floor of a house represents different parts of the body and states of mind. The roof and upper floors are associated with the head and conscious functions. The bedroom is associated with our sexuality and intimate life. The loft or attic is associated with childhood memories. The cellar or basement symbolizes the unconscious. Empty rooms symbolize undeveloped psychic functions. Locked rooms are symbols of repressed aspects of the self. The kitchen is the place of psychic or spiritual transformation. The bathroom represents cleansing and elimination. Stairs connect the different levels of consciousness and aspects of the self. See **Attic, Cellar, Door, Hearth, Kitchen, Room, Stairways, Threshold, and Window**

Island: The island represents isolation from the world, but also paradise or utopia. It commonly symbolizes refuge and safety, but also loneliness. The island is also a symbol of the spiritual center. In many traditions, the earthly paradise is on an island. Islands are often described in myth as the dwelling place of the elect, the illuminated, and the utopian, but also the lost, forgotten, hidden, and pre-historic.

Jungle: The jungle symbolizes the primeval, the natural, and the untamed. It is associated with beauty, danger, vigorous life-force, and competition. Like the forest, the jungle is a symbol of the wild and unknown, and hence is also a symbol of the unconscious. The jungle's aspects of heat, moistness, and primeval life force also link to the symbolism of sexuality and sensuality. See **Forest**

Kitchen: The word kitchen is derived from the Latin *coquere* meaning "to cook." Sharing some of the associations of the belly, the kitchen is symbol of alchemy and transformation. In dream symbolism, the kitchen is a place of preparation. As the place where one "cooks," "really cooks," and "cooks things up," the kitchen has associations with heat, stress, sexuality, action of all sorts, and planning or scheming. The kitchen was, at one time, an extension of the hearth, making it the primary symbol of domesticity, comfort, nourishment, and the life of the house. See **Hearth and House**

Labyrinth (or Maze): The labyrinth is one of our oldest symbols, sharing many of the associations of the mandala and the spiral. The labyrinth has two basic forms; the spiral which has one uninterrupted path from the exterior to

the center, and the meander which contains false turns, dead ends, and multiple ways. In many cultures, the labyrinth symbolized the path of initiation, linking the world with the afterworld (forming a journey through the underworld from life through death to rebirth). Often, the labyrinth was the ritual setting for the enactment of both the myth of death and resurrection and the sacred marriage of the god-king. The use of the labyrinth in ritual is frequently linked with drama and dance, particularly circular or spiral dances. The labyrinth is sometimes used as a symbol of the world (and its illusory nature), the place of initiation and experience, the sacred mysteries, trial, testing, difficulty, entanglement, evolution, and the return to the center. In medieval cathedrals, labyrinths were often incorporated into the design as symbol of or substitute for the pilgrimage to the Holy Land.

Lake (or Pond): The lake symbolizes stillness, passivity, contemplation, and wisdom. The lake is sometimes seen as the eye of the earth, through which the inhabitants of the underworld can see. It is also sometimes used as a symbol of the unconscious or the feminine principle. As an overflow from the primordial ocean, the lake is also a symbol of the abiding power of creation.

Library: The library is a reservoir of knowledge symbolizing the intellectual learning and scholarship. It is sometimes also used as a symbol of wisdom or spiritual knowledge. Negatively, the library is also associated with dusty or lifeless knowledge.

Marsh (or Swamp): The marsh is a symbol of spiritual or moral putrefaction and decay, obstruction, entanglement and entrapment (to become mired). It sometimes appears in myth as an obstacle in quests, and shares some of the associations of the forest.

Market (or Marketplace): As a place of interaction and transaction, the market is a symbol of the field or arena of life.

Masonry: In general, masonry symbolizes structure and order. Along with masonry's association with building (hence, initiation) and order, it also symbolizes authority and coercion (the negative aspect of order), since masonry creates the wall, and thus the palace, the courthouse, the fortress, and the prison.

Masonry, however, particularly stonemasonry, has long been used (by Freemasons, naturally) as a symbol of the process of enlightenment. A stone, symbolizing raw matter and the uninitiated human being, begins as an irregular lump cleaved from an undifferentiated mass, but it is shaped and perfected through great effort until it can be laid as part of the temple. The construction of the temple is a metaphor for the illumination of both the individual and all of humanity, with the temple's completion representing reunion with the divine. See **Temple** and **Wall**

Mountain: The mountain is a nearly universal symbol of the proximity of the divine, representing that which rises above the world (the level of humanity) and extends towards heaven. In myth, mountains are often the site of divine

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revelation or are considered the dwelling place of the gods who communicate via mists, storms, lightning, and thunder. Twin peaks were sometimes thought to be the homes of the sun and the moon or the breasts of Mother Earth. In general, the mountain has three interrelated aspects; (1) cosmic center, (2) axis mundi (connection, communication, and mediation between heaven and earth), and (3) natural temple and dwelling place of the numinous. It is also a symbol of strength and power, pride, permanence, constancy, eternity, ascension, elevation, vantage, spiritual enlightenment, loftiness of spirit, inspiration, the difficult path to virtue, height, mass, size, immovability, inaccessibility, firmness, and stillness.

Mountain climbing has always been associated with spiritual ascension and initiation. Often, myths describe monsters or guardians who protect mountain summits, particularly the summits of those mountains representing the cosmic center or home of the gods.

Ocean: The ocean is a symbol of the universal mother, the source of life, rejuvenating power, and endless motion. The ocean also symbolizes the primordial waters, chaos, formlessness, infinity, and the unfathomable. It is a symbol both of inexhaustible vitality and of the all-consuming abyss. As the graveyard of sailors and ships, the ocean is sometimes used as a symbol of death. A stormy sea often appears as a symbol of anger or of divine wrath.

Palace: The palace shares much of the general symbolism of the house, but with added aspects of wealth, power, magnificence, and hidden secrets. The palace, in general, symbolizes power, good fortune, knowledge, and elevated status. The palace is also the dwelling place of royalty and shares in its symbolism. Just as the monarch mediates between the divine and the human, palaces often represent the cosmic center and axis in the countries in which they stand. Because of their verticality, palaces link the subterranean, terrestrial, and celestial in their structure. See **Castle**, **House**, and **Axis Mundi**

Pillars: Pillars are symbols of endurance, stability, strength, uprightness, and support. The pillar is also associated with the axis mundi and phallic power. See **Column** and **Axis Mundi**

Reef: Probably derived from the Old Norse *rið*, for "ridge," a reef is a ridge of rock, shingle, sand, or coral at or just below the surface of the water. As an unseen danger, reefs generally possess the opposite symbolism of islands, symbolizing hidden peril, obstacles, and misfortune.

River: The river symbolizes flow, change, impermanence, and time, and so is also a symbol of constant renewal, the flow of life, and the course of evolution. Because of its association with fish, agriculture, and commerce, the river is a symbol of fertility and abundance. The river is also a border or obstacle, hence crossing a river is a major symbol of transition and initiation. Swimming against the stream is often used as a symbol of the overcoming of obstacles, stubbornness, or the folly of unnatural action. The meeting of all rivers in the ocean is a symbol of unification in the absolute. See **Ford**

Roof: A symbol of shelter and home, as in the phrase "a roof over one's head." As the top of the house, the roof shares some of the associations of the attic as a symbol of the head and the mind. See **Attic** and **House**

Room (or Chamber): The room is a symbol of individuality and of private thoughts. Like the house in general, the room is a symbol of the womb, but is also used to symbolize the grave. See **House**

Seashore: The seashore is a symbol of transition, emergence, and openness to natural forces. Like other transitional zones, the space between high and low tide is thought to be particularly magical and has often been used as a ritual site.

Spring: Springs are considered sources of living (moving) water, the water of life, and so are symbols of purity, fertility, regeneration, and the source of life. The spring symbol is often associated with the tree and the garden. The Tree of Life is sometimes shown with the spring of living waters flowing from among its roots.

Stairways (or Steps): Stairways share some of the associations of both ladders and mountains. Stairways symbolize ascension, transcendence, communication between levels, the acquisition of learning, and the path of life. Symbolically, the construction of steps is as important as their ascent. Like the rungs of the ladder, steps represent degrees of initiation in the approach to heaven and the divine. Part of the meaning of steps is that mastery and illumination cannot be attained all at once, but must be realized in stages.

Of course, stairs go two ways. Typically, stairways leading upwards relate to initiation and knowledge of the divine. Stairways leading down are associated with knowledge from the depths of the unconscious.

Street (or Road): The road is a symbol of the path of life. It also symbolizes connection, passage or transition, and the spiritual journey. For urban dwellers, the street is similar to the field as the arena of human action. See **Crossroad**

Temple (or Church): The Latin word, *templum*, originally referred to the quarter of the sky marked out for divination by the movements of birds or other natural phenomena. It later came to signify a sacred place or building where the sky or stars were observed. *Templum* was derived from the Indo-European root "*tem*," which meant to cut, mark-out, or share.

The temple is a symbol of the sacred, the point of connection between the human and the divine. Like the house and the city, the temple symbolizes both the microcosm and macrocosm, the self, the body, and the cosmic center. Temples are often constructed based on the human form, sacred mathematical relationships, the movements of celestial bodies, or the four quarters. The act of building the temple is symbolic of the purification and illumination of humanity.

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Threshold: Like the gate or portal, the threshold is a transition between the inside and the outside, a symbol of initiation, passage, and escape. Many traditions prohibit people from treading on the threshold of a temple, or just as often, a dwelling. Since the threshold symbolizes the transition between the sacred and the profane (in the case of a temple), and the domestic and the foreign (in the case of a house), it is considered extremely important not to stumble crossing it. Often, protective symbols, talismans, or guardian images are placed upon thresholds. Crossing the threshold is an important act in many rituals of marriage, adoption, ordination, and funerals.

Throne: The throne is a symbol of sovereignty, superior position, exalted status, or the power of a particular nation or realm. Many cultures created consecrated thrones kept in sacred spaces or upon holy mountains. See **Altar**

Tomb: The tomb is a symbol of death and mortality. It is sometimes used as a symbol of the body. The tomb is also sometimes associated with entrapment, as seen in countless horror movies. See **Room**

Tower: The tower is a symbol of ascension and spiritual evolution, associated with the axis mundi. A window in a tower is a symbol of consciousness opening the inner darkness to the power of light. The tower is also a symbol of watchfulness, strength, and isolation or imprisonment.

Tunnel: The tunnel is a dark channel of communication leading from one area of light to another. It symbolizes initiation and passage, but is also associated with darkness, anxiety, and that which is hidden. The tunnel is sometimes used as a symbol of birth and death. The tunnel, particularly a train entering a tunnel, is a well-known cliché as a sexual metaphor.

Valley: Valleys are points of convergence, to which the life-giving rains that stream down from the mountains must all flow. As such, valleys are the symbolic complements of mountains. Valleys are often used as symbols of shelter, fertility, receptivity, fecundity, abundance, prosperity, and mundane life. The valley also appears as a symbol of the womb and of descent and depth (in contrast to the mountain). See **Mountain**

Volcano: The volcano symbolizes the passions, particularly anger, sharing much of the symbolism of cthonic fire. In myth, the volcano often appears as the smithy of the gods. The volcano could also be said to symbolize the destructive power of the earth and gravitation. See **Mountain**

Wall: Walls are symbols of division, enclosure, obstruction, interruption of communication, and restrictive force. Walls are sometimes seen as boundaries between families, tribes, nations, and individuals. See **Masonry**

Well: As a point of access to the waters of the deep, the well is associated with secret powers, secret knowledge, and the energies of the unconscious. Wells are channels of communication between heaven, earth, and the underworld. Wells are also symbols of life and life force, spiritual refreshment, fortune, imagination, and inspiration. See **Fountain**

Window: The word window comes from roots meaning “wind eye.” The window is a symbol of enlightenment and revelation (as symbolized by light from outside or above), acting as a portal for supernatural as well as natural light. The window is also a symbol of communication, access, and possibility. In Freudian psychology, the window is a female symbol, and entering a window is sometimes associated with sexual penetration.

Mapping Places and Architecture

Just as you can map a story or myth via descriptions of natural phenomena such as weather and light or darkness, you can also analyze a story’s use of natural locations and architecture.

Choose a story or myth that is long enough to have a number of different scenes in various locations. Then, re-read the story, keeping a list of the locations and architecture described in each scene. For example, a story might progress from an office, to a city street, to an alley, and so on, or it might start on a wooded road, moving to a castle, to a dungeon, to a cave, and then returning to the castle tower. See if you can still perceive the basic pattern of the story by looking at just the locations.

If you like, take a very basic myth or story that is told without great detail and make up a location for each part of the story. Try varying the locations of each phase and see how this changes the tone and meaning of the story.

Pathworking Through Locations

Write out a list of at least a dozen locations, real or imaginary, and number them. Then, using a dice or some other random method, choose five or six locations, writing them down in the order in which they occur.

Next imagine yourself in the first location. This may take a little practice, but try to see the place as if you were actually there, rather than watching yourself from outside. Take a moment and write down what you find there. Is anyone else there? What do they say to you?

After a few minutes, imagine a transition that allows you to move to the next location. Again, describe what you find, who is there, and what happens. Does the previous location seem to affect the nature of your current location?

Repeat this process until you have gone through all five or six locations. When you are done, read through your description and see if it forms any sort of narrative or message. It may take some time to become comfortable with this process, but it can provide a very valuable basis for pathworking and guided imagery.

Chapter 9: Metals

Metals have a very prominent place in the symbols of humanity. Since pre-historic times, metals have been associated with power, strength, wealth, and later, technology.

Those metals known to the earliest people, such as copper, gold, and meteoric iron were all once regarded as sacred or magical. In many cultures, it was thought that metals were gestated in the womb of the earth. To early peoples, tin and copper provided weapons for the hunt and for war. Iron provided fire, and superior arms and armor. Gold was valued for its beauty and permanence.

Many cultures made sacrifice when metal was mined -- partly as repayment to the earth, and partly to appease the spirits often thought to guard treasures buried in the earth. These guardians embodied the dangers of taking wealth from the earth, such as cave-ins, explosions, and exposure to toxic gases and substances. Often, early peoples jealously guarded the secrets of mining and working metals, passing metallurgical knowledge through secret initiations. This concept of sacrifice was central to the smith archetype in many cultures. Vulcan, Hephaestus, and Wayland were all portrayed as club-footed or otherwise lame.

Metals combine symbolic aspects of the earth and primeval fire, since they are mined and then purified, smelted, and forged. Because of their importance and rarity, metals have often been viewed as magically powerful, figuring heavily in magical practices, both by their use and by their absence.

Magical talismans and tools (objects intended to embody a magical force or concept) are often constructed from metal, particularly gold and silver, since these metals are thought to attract magical energies. Iron, on the other hand, was banned from magical circles and temples in some cultures. Similarly, some modern magicians remove all iron (and sometimes all metals) from their persons before working magic, believing that its presence will disrupt the forces of the operation.

The metals best known to the ancients have long been associated with the planets. Typically, lead is associated with Saturn, iron with Mars, copper with Venus, quicksilver with Mercury, silver with the Moon, tin with Jupiter, and gold with the Sun. Magically, these metals are viewed as the manifestation of planetary forces in cthonic form. Here are some of the symbolic associations of commonly found metals:

Aluminum: A light, silvery metal that transmits heat easily, aluminum is generally associated with elemental air both because of its lightness and conductivity.

Brass: A golden-colored alloy of copper and zinc, long used as a cheap substitute for gold, and thus a symbol of cheapness or mediocre value. To

“have a lot of brass” means to have a lot of nerve or arrogance. Because of its use in military pins, the name brass has become synonymous with officers and authority.

Bronze: Bronze is a ruddy-brown alloy of copper and tin. It has sometimes been used as a symbol of incorruptibility and immortality because of its durable and long-lasting nature. Like most other metals, bronze was considered sacred by many early cultures. It is also associated with antiquity and martial valor because of its long use and its role in warfare. Bronze is associated with resonance and voice because of its use for both bells and cannon.

Copper: Copper is a soft, reddish-orange metal that oxidizes to a greenish color. It is one of the only two colored pure metals (the other being gold). Copper was probably the first metal extracted from compounds found in nature. It is frequently used in the manufacture of ritual wands, particularly in modern times. It was formerly used to make magic mirrors for scrying -- some say that the symbol of venus and the alchemical symbol for copper represents one of these mirrors.

Electrum: The electrum of the ancients was an amber-colored, naturally-occurring or artificial alloy of gold and silver, generally about one part gold to five parts silver. As a mixture of the solar (gold) and lunar (silver) metals, electrum symbolizes the union of opposites and the attainment of perfection. Naturally-occurring electrum has been particularly prized as a magical metal. Pliny describes a cup made of electrum that reputedly sparked and fizzed if it contained poison.

According to the Greek philosopher and scientist Theophrastus, electrum is a composite containing all the metals attributed to the seven planets. While most older mentions of electrum probably refer to the gold and silver alloy, it is interesting to note that Theophrastus' description shares the symbolism of union and perfection. Scott Cunningham mentions that modern versions of electrum, produced for magical purposes, may also contain some amount of platinum.

In modern times, the term electrum is most often used to refer to an alloy of copper, nickel, and zinc used to make keys and tableware. This alloy is also called German silver or nickel silver.

Gold: Gold was possibly the first metal to be discovered (probably in stream beds). It is the most malleable and also the most imperishable metal. For these reasons, gold has almost always been considered the most sacred, most magical, and most valuable of metals. Gold is a symbol of wealth, excellence, value, and perfection. Because of its color, luster, and value, gold is nearly universally associated with the sun, light, and illumination. Largely resistant to heat, acids, and time, it is also a symbol of durability, incorruptibility, immortality, purity, perfection, nobility, and wisdom. Gold has often been used to construct ritual objects and implements to collect herbs for magical use.

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Minted gold is sometimes regarded as a symbol of perversion and impure desire, since it symbolizes the spiritual degraded to the material. Oddly enough, gold is also associated with excrement (sometimes considered the excrement of the earth or sun) by many cultures.

Iron: The fourth most abundant element, iron is a hard, blackish metal that turns reddish when oxidized. The first iron was obtained from meteorites. In fact, the earliest Egyptian word for iron was *benipe*, believed to mean "metal from the sky."

Many traditions have taboos against iron. Frequently, altars, sacred buildings, and ritual fires were made without its use. Often, magicians and priests were forbidden to wear iron or take it into various magical/sacred places. Herbs are sometimes collected for magical use without using iron. Today, some magicians still remove all iron from their persons before working magic. In some cases, this comes from the ancient belief that iron is offensive to faeries or other supernatural beings, but there is also the school of thought that iron disrupts or grounds magical energies.

Iron is inextricably associated with fire, both for the origins of meteoric iron, the forging process, and iron's ability to make sparks when struck against flint. Iron is a symbol of hardness, durability, firmness, inflexibility, and strength (sometimes harsh or hellish strength). In the symbolism of ages, iron is associated with the last and current age in the series that began with the golden age. Iron is often associated with war, both because of its use in weapons and because the reddish color of rust is suggestive of blood. Perhaps because of the power and value of iron tools, iron was often thought to have power over and to offer protection from fairies, demons, and spirits.

Lead: Lead is a soft, poisonous metal with a low melting point, and is the darkest and heaviest of the common metals. It is easily engraved and cast, and is often used in seals. Lead is sometimes melted and dropped into water as a form of divination. Lead symbolizes weight, density, inertia, and baseness or worthlessness, and so also symbolizes the unregenerate soul or undeveloped person. Since it has often been used to seal or encase, it has associations with limitations and boundaries. Because of its association with heaviness, lead sometimes symbolizes oppressive burden. Lead is also associated with death, lifelessness, and inertness (being "leaden").

Mercury (Quicksilver or Hydrargyrum): Mercury is a poisonous, liquid metal of silver color, so heavy that **iron** will float on it. It freezes solid at -40 degrees Fahrenheit and slowly vaporizes at room temperature. Mercury is generally considered to be dual-natured (since it is a liquid, yet dry), thus combining some of the symbolic associations of elemental earth and elemental water. It was formerly used for scrying because of its lustrous surface. Mercury is a symbol of fluidity, fluency (and hence thought). It is a symbol of transmutation, both because of its ability to change state and because it can be used as a solvent for gold. Mercury also appears as a symbol

of spirit and the soul. In western alchemy, mercury is a symbol of mind, consciousness, and thought.

Silver: The Latin word for silver, *argentum*, is derived from a Sanskrit root meaning white or shining. Silver has been long associated with the moon, and the lunar, watery, feminine principle. Perhaps because of this association, it was often used to make magic mirrors and cups used for scrying or ritual. Silver is sometimes used as a symbol of purity because of its value and its whiteness. Silver is also, of course, associated with wealth. Like **iron**, silver was sometimes thought to provide protection from evil spirits and magic.

Steel: A symbol of transcendent toughness. The word is ultimately derived from the Germanic base, *stakeb*, to be firm. Steel was once thought to provide protection from fairies and other magical creatures. It has, essentially, all the symbolic associations of **iron**, but also has more connotations of technology and the modern era. See **Iron**

Tin: Tin is a brittle metal with a low melting point. Like lead, it was sometimes melted and dropped into water as a form of divination. In Roman times, tin was used to make mirrors since it does not tarnish. Today, tin is primarily a symbol of cheapness or lack of worth.

An Alphabet of Metals

Make a list of the metals in and around your house. Next to each metal on your list, write down what the metal is used for in both a specific and general sense. For example:

mercury thermometer provides information

copper wires carries power

gold ring symbolizes love and union

steel knife cutting and dividing

iron nail bonds objects together

For each metal, come up with one word that describes its role or nature. All of the metal's uses in your home should be encompassed by this word. Then, devise a simple symbol that conveys this concept to you.

Draw or place stickers with the appropriate symbols near places around your house where the associated metals are used. Over the next few days, each time you see one of the metallic symbols, try to perceive the action of the symbolized concept.

After you've had some time to consider the qualities of each metal, try to imagine an object for each metal that best conveys or embodies its nature. Draw or describe each object, incorporating the appropriate symbol for each metal into your designs.

Chapter 10: Stones

Minerals, in general, are viewed as manifestations of the earth's energies. Each variety of mineral is thought to represent a specific form or frequency of these energies.

Crystals are used as symbols of clarity, purity, and spiritual perfection. They are also used to symbolize the self, order and the union of spirit and matter. Crystals are also associated with the perception of light (and hence, illumination) because of their clarity and brilliance.

Gems and jewels are often used to symbolize the heart, the sun, the moon, stars, knowledge, spiritual treasure, perfection, and truth. They are also used as symbols of value, virtues or precious qualities, reflected or solidified light, and splendor. Precious stones sometimes appear as symbols of humanity, since their beauty is revealed by the effort of polishing (initiation). For this reason, the cutting of a gem is sometimes used as a metaphor for shaping the soul.

Stone, in general, symbolizes hardness, durability, stability, and permanence (and hence, eternity, immortality, and divine power), but also inertness, coldness, and lifelessness.

As is often the case with flowers, the symbolism of minerals is most commonly derived from their color. Other symbolic aspects are determined by a mineral's form (particularly in the case of crystals), its translucency or opacity, its hardness, and its value. Here are some associations of commonly encountered gems and minerals:

Alexandrite: Alexandrite is a transparent chrysoberyl that appears emerald green in daylight, but red or purplish-red in artificial light. Because of its dual nature, it is sometimes used to symbolize duality and opposites.

Amber: Amber is a golden, transparent gem composed of the fossilized resin of prehistoric coniferous trees. It is found in alluvial soil and on some sea-shores. Amber is warm to the touch. When rubbed against wool or silk, amber becomes electrically charged and will attract small objects. For this reason, it is often associated with electricity and magnetism (the Greek name for Amber was "*elektron*"). Amber will burn, emitting a sweet, pine-like scent, and was sometimes used as incense for purification. Amber is sometimes used as a symbol of congealed light, particularly sunlight. It is also associated with spirit since it is the product of a living creature (and because of its golden color).

Amethyst: Amethyst is a purple or violet form of quartz with traces of iron. The name is derived from the Greek word "*amethystos*," meaning "not drunken" (because of the belief that the stone prevented intoxication). Amethyst is commonly a symbol of piety, truth, and peace, primarily because of its color.

Apache Tear: A translucent form of obsidian, apache tear is associated with fire, since it is volcanic in origin. See **Obsidian**

Asbestos: Asbestos is a mass of grayish or greenish, flexible, prismatic crystals. It was used by the ancients to make wicks for oil lamps, since it can be continuously burned without being consumed (the name is a Greek word meaning "inextinguishable," because of the belief that even showers and storms could not extinguish lamps made with it). When it occurs with quartz, and has been polished, it is called tiger's eye. Generally, asbestos is associated with fire and a symbol of imperviousness. Of course, in modern times, many of the traditional associations of asbestos have been replaced by an awareness of its carcinogenic properties.

Aquamarine: Aquamarine is a light sea-green or blue-green transparent form of beryl colored by traces of chromium. Literally meaning "sea water," aquamarine is frequently associated with water and the ocean because of its color. Like other gems of the beryl family, it was formerly used for scrying.

Beryl: Beryl is a very hard, lustrous stone ranging from green to blue-green. It is traditionally associated with the moon and water. Beryl was often used for scrying until recent times. It was said to be particularly effective during the waxing of the full moon. Beryl is sometimes associated with youth and immortality because of its greenish color. Emerald and aquamarine are varieties of beryl. See **Aquamarine** and **Emerald**

Bloodstone: Bloodstone is a dark-green variety of jasper spotted with red iron oxide. It is associated with blood, because of its red spots. It is associated with fertility and vital energy, both because of its green color and its association with blood.

Carnelian: Carnelian is a variety of chalcedony that ranges in color from deep red to reddish-white. Named for its flesh-like color, carnelian is usually associated with blood, flesh, and carnal passions.

Cat's-Eye: Cat's-eye is a variety of quartz (usually containing asbestos) showing yellowish, opalescent reflections. It exhibits a moving luminescence called chatoyancy. It is associated with vigilance because of its resemblance to a cat's eye.

Cinnabar (Vermillion): Cinnabar, a sulphide of mercury, is a heavy stone with adamantine luster, ranging in color from bright scarlet to red-brown. Named from a Persian word meaning "dragon's blood," it is a primary source of mercury (which sometimes forms in droplets on its surface. It was formerly used in pigments. Cinnabar has sometimes been associated with vital energy, both because of its blood-like color, and because it combines sulphur and mercury (two of the basic elements in both eastern and western alchemy).

Coal: Coal is a soft, black, combustible mineral composed of carbonized prehistoric plant-life. As a fuel (a source of heat and power), it is a symbol of potential fire (and hence, hidden or occult power - fire contained within

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earth). Burning coal is sometimes seen as a symbol of alchemical transformation.

Coral: Coral is a hard substance composed of concentric rings of the skeletons of marine polyps. It appears in various shades of pink and red, and also other rarer colors such as black and yellow. The word coral comes from two Greek words meaning "daughter of the sea." Coral combines some of the associations of water and trees (because of the tree-like shape of many types of coral). Coral is associated with the ocean and with life, since life comes from the sea. It is also sometimes used to symbolize spirit, since it is the product of a living creature.

Diamond (Adamant): Diamond is an extremely hard, brilliant gemstone composed of nearly pure carbon in crystalline form. It has the most compact arrangement of carbon atoms found in nature and is one of the hardest substances known (1000 times harder than quartz). Usually colorless, diamonds also appear in pale blue, yellow, or other varieties. Diamond has the highest refraction index (brilliance) of all gemstones. It emits light when ground, scratched, or struck. Long used as a symbol of wealth and value, the diamond has almost universally positive associations. It is associated with the sun and light, because of its brilliance (the word diamond comes from the Sanskrit *dyu*, meaning "luminous being"). Often seen as perfected crystal, the diamond is used as a symbol of hardness, durability, perfection, purity, incorruptibility, immutability, and absolute sovereignty. In Indian alchemy, the diamond is identified with the Philosopher's Stone because of its associations with immortality and permanence. It is also associated with unyielding constancy, faithfulness, sincerity, and absolute truth. On the negative side, diamond is also associated with that which is cold, hard, and unyielding.

Emerald: Emerald is a hard, lustrous, rich green gemstone of the beryl family. Like many gems, the emerald obtains much of its symbolic value from its color. It is associated with growth, vegetation, water and moistness, vital energy, fertility, and life. It is also associated with spring (and hence, rebirth, youth, and immortality). Emeralds have long been viewed as sacred by many cultures - the legendary tablets of Thoth and Hermes were both thought to be made of emerald, as was the Holy Grail in some Medieval European traditions. It is sometimes thought to symbolize the conjunction of elemental air (blue) and the sun (yellow). See **Beryl**

Flint: Flint is a very hard form of opaque quartz. It was used to make the first tools, since it chips easily and holds a good edge. Flint is associated with fire (since flint and steel can be used to strike fire). Because it produces sparks, it is associated with love, procreation, and lightning. It is also used to symbolize hardness (and emotional hardness). To be flint-hearted is to be cold and inflexible. To be a skin-flint is to be miserly. Flint arrow-heads found in Europe were formerly thought to have been used by elves and fairies.

Fluorite: Fluorite is a soft translucent mineral forming crystal octahedrons (double pyramids). It is usually purple, but occurs in other colors. Fluorite

emits a greenish glow when heated at low temperatures. It also emits light when ground, scratched, or struck. Fluorite's symbolic associations of spiritual light within matter are derived from its pyramidal form and light emitting qualities.

Galena: Galena is naturally-occurring lead, which forms cubic crystals. It shares the basic symbolic associations of lead and the cube. See **Lead**

Garnet: The name garnet refers to members of a group of minerals. It is usually red, but occurs in many other colors. The name garnet comes from the Latin "*granum*," meaning "a grain" or "seed" (from red garnet's resemblance to a pomegranate seed). Red garnet is associated with devotion, loyalty, and energy, primarily because of its blood-like color.

Geode: Geodes are hollow concretions containing crystals (usually some variety of quartz). The word geode comes from the Greek "*gē*" and "*eidos*," meaning "earth-form." Sometimes called thunder-eggs, geodes combine the symbolism of crystals and eggs, and are associated with the earth mother.

Halite: Halite is a form of salt that occurs in regular six-sided cubic crystals. Halite can dissolve in water and has salt's usual associations with purification, preservation, and sterilization. It is associated with matter and elemental earth because of its cubic shape. See **Salt**

Hematite: Hematite is a heavy mineral composed of iron oxide, ranging in color from silvery black to reddish-brown. The name hematite means "bloodstone," so named because it produces a red fluid when mixed with water while being cut or ground. As a major source of iron, it was nearly as valuable as gold during the early Iron Age. If scratched, rub a finger over the scratch and it may smooth over and disappear. The soft form of hematite, red ocher, was used as a grave lining and a pigment by people of the Stone Age, perhaps because of the color red's association with blood, life, and vitality.

Icelandic Spar: A transparent variety of calcite, Icelandic spar has the unique optical quality of double refraction. It was formerly used in the manufacture of prisms. Icelandic spar is associated with doubling or magnification, and is sometimes used to "double" the effect of magical operations.

Jade: Jade is a hard, semi-precious stone, usually green or white in color, that is one of two minerals; jadeite (imperial jade) or nephrite (mutton-fat jade). A very tough mineral, jade was sometimes used to make anvils and axe-heads. Jade was also used in ancient times to create gongs, windchimes, and other musical instruments, since, when struck, jade produces a resonant tone. It is often used as a symbol of excellence, virtue, and good fortune. Jade is sometimes associated with the interaction of earth and water, fertility (because of its green color), immortality (because of its durability), and longevity (for both its color and toughness). In the Chinese Empire, jade was considered the most noble of all gems; so much so that it was called yü, meaning "precious stone," but also meaning "treasure," the way "gold" is synonymous with "wealth" in English.

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Jasper: Jasper is a type of chalcedony with impurities. It is sometimes used as a symbol of pregnancy and birth, since, when broken, seemingly new stones appear within it.

Jet (witch's amber or black amber): A form of coal, jet is a black, glassy stone composed of fossilized wood. Like amber, jet becomes electrically charged when rubbed. It is combustible and has sometimes been used as incense for purification, banishing, protection, and divination. Jet is sometimes associated with spirit (since it was part of a living thing). Jet is often worn during mourning because of its rich black color.

Lapis Lazuli: Lapis lazuli is a royal blue stone with flecks of golden pyrite. Long considered sacred in the Middle East, it was formerly used to make carved cylindrical seals and to make ultramarine blue pigment. Since lapis lazuli was called sapphire by the ancients, the Ten Commandments may have been graven on it. Lapis lazuli is associated with the firmament, because of its blue color and star-like golden flecks.

Lava: Lava is a form of volcanic rock. It is associated with fire and earth, because of its volcanic origins.

Lodestone (magnetite or way-stone): Lodestone is a naturally magnetic, blackish stone. It can be used as a compass by tying a thread around it. It has long been associated with magnetism and the power of attraction. In folk magic, lodestones are often painted with various colors intended to attract money, love, health, or other qualities.

Meteorite: The cooled remains of meteors are made, for the most part, of nickel-iron. Meteorites are generally associated with fire, the sky, and divine power. Also called thunderballs, meteorites have long been associated with lightning and thunder. See **Iron** (in the Metals section)

Moonstone: Moonstone is a milky form of blue, white, or pink, opalescent feldspar. As the name would imply, moonstone is associated with the moon, and so also with love.

Moss Agate: Moss agate is a variety of agate with green moss-like markings. Harish Johari (a teacher of Tantra and ayurvedic medicine) claims that moss-agate is sometimes imprinted with pictures of sunrises, sunsets, birds, animals, and trees when the stones are formed, caused by something like a natural photographic process. Moss agate is associated with fertility and growth.

Mother of Pearl (Nacre): Mother of pearl is the hard, lustrous, opalescent interior of various sea mollusks. It is associated primarily with the ocean and the powers of water. It is sometimes associated with spirit, since it was once part of a living creature. See **Pearl**

Obsidian: Obsidian is a hard, dark volcanic glass, primarily associated with fire and heat because of its volcanic origins. It was formerly used to make tools and weapons (since it holds a very, very sharp edge) and was highly prized by Native American cultures. It has also sometimes been formed into

mirrors or spheres for scrying, most notably when John Dee employed Edward Kelly to scry using an obsidian mirror and report to him the supposed angelic language and magical system now known as Enochian.

Opal: Opal is a very soft, non-crystalline, iridescent form of quartz containing as much as 30% water. It occurs in clear, milky, flame orange (girasol), black, and other varieties - most displaying the opal's characteristic flash of different colors. It is associated with thought and the imagination because of its brilliance and ever-changing appearance.

Pearl: Pearls are roundish, lustrous accretions of various mollusks (mainly oysters). They are usually white, but are found in many different shades. Pearls are associated with the ocean, the powers of water, and the moon. At one time, it was thought that pearls were formed from a combination of seawater and moonlight. Pearls are sometimes used as a symbol of the feminine principle, because of their associations with water and the moon. Their watery associations with fertility are strengthened by the similarity of the pearl and the fetus, and the associations of the oyster with female genitalia. The pearl is also used as a symbol of experience or wisdom (the "pearl of great price"), since it comes out of the sea (the unconscious) and is built up in layers from a grain of sand, but also because it is hidden. It is sometimes associated with spirit since it is the product of a living creature. The pearl is also used as a symbol of spiritual essence or soul (again, because it is concealed in the oyster), perfection (because of its spherical shape and luster), value, virtue, initiation, enlightenment, and gnosis. To "scatter pearls" is to speak eloquently. The threading of pearls has sometimes been used as a symbol of poetic composition. Because of their long association with tears, pearls are sometimes used as symbols of disillusionment and sorrow. The pearl necklace is a symbol of cosmic order and unification. The broken necklace is sometimes seen as a symbol of universal disorder and the disintegration of the personality.

Petrified Wood: Petrified wood is the mineralized remains of prehistoric forests. It is associated with antiquity and time.

Pyrite (Fool's Gold): Pyrite is a shiny, metallic golden mineral, often occurring in cubic crystals. Its name is derived from the Greek *pyr*, meaning "fire," because it will create sparks when struck by iron. It is associated with the material world and matter, because of its cubic shape. It is also used as a symbol of folly, since it is so easily mistaken for gold. It has sometimes been used to make mirrors for divination.

Quartz Crystal: Quartz is a brilliant, crystalline stone composed of silicon dioxide. It is often colorless, but occurs in many different colors. Quartz generates an electric charge when struck, ground, or stressed. Various types of quartz, particularly smoky quartz and clear quartz, have been used for scrying. It is associated with trance and vision, since it symbolizes the materialization of the invisible. Colorless quartz is also often used as a symbol of clarity, purity, and spiritual perfection. It is also associated with the perception of

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light (and hence, the mind, illumination, and spirit) because of its clarity and brilliance. In ancient times, quartz was sometimes used to focus sunlight to ignite ritual fires. Quartz is also associated with water (because of its translucence), and with intuition and dreams (perhaps because of its association with water). It is sometimes seen as a symbol of the unification of opposites, since it is solid matter, yet transparent.

Ruby: Ruby is a hard, clear gemstone of the corundum family, ranging in color from deep red to pink. It also occurs as star ruby. The name ruby comes from the Latin "*rubeus*," meaning "red." The red tint of the ruby comes from small traces of iron and chromium. Ruby emits light when ground, scratched, or struck. Because of its linear molecular structure, light refracted in a ruby is aligned in parallel, horizontal waves (a quality utilized in ruby lasers). Because of the ruby's typical deep red color and its association with blood, it is used as a symbol of power, love, passion, vitality, and royalty.

Sapphire: The sapphire is a hard, transparent gemstone of the corundum family. It is usually deep blue, but occurs in many other colors. It also occurs as star sapphire. Like the ruby, it emits light when ground, scratched, or struck. The name sapphire is ultimately derived from the Sanskrit *Sani* (Saturn) and *priya* (precious), sometimes translated as "beloved of Saturn." Because of its color, the sapphire is often thought of as the celestial gem, associated with the sky, heaven, and elemental air. The sapphire is also associated with truth, virtue, and contemplation because of its typical blue color.

Selenite: Selenite is a clear, layered mineral resembling calcite. It is named for Selene, a moon goddess, and as the name implies, is associated with the moon.

Staurolite (Fairy Cross or Cross Stone): Staurolite occurs in twin crystals, which form into equal-armed crosses or "X"-shapes. It shares the normal symbolic associations of the cross.

Sulphur (Brimstone): Sulphur is a bright yellow mineral found in amorphous and crystalline forms. It burns with a blue flame and produces a powerful, foul smoke. Its old name, brimstone, comes from the Greek *brimo*, a name of Athena. Because of its color and combustible nature, it is usually associated with fire, the active principle, spirit, and energy. It is sometimes associated with the infernal or demonic, because of its foul smell when burned. Sulphur is sometimes burned in rituals for banishing or purification. Sulphur's combustibility, smell, and its use in ancient traditions of both magic and alchemy resulted in its association, at least within Christianity, with sin, hell, and damnation (all being said to have "a whiff of sulphur" about them).

Sunstone: Sunstone is a form of Indian feldspar resembling an orange opal with a fiery, multicolored flash. Obviously, sunstone is associated with the sun. The name is sometimes used to refer to a form of translucent quartz with an orange hue (also associated with the sun).

Tourmaline: Tourmaline is a complex mineral occurring in three-sided cylindrical crystals of pink, red, green, blue, black, and mixed color. When mixed, it often appears in crystals with ends of opposite colors, such as red and green. It contains a greater variety of elements than any other stone. Tourmaline is translucent when viewed from the side, but opaque when viewed from either end. It is electrically polarized when heated or rubbed - one end will become negative, the other end will become positive - causing it to attract ashes or light straw. The name tourmaline is derived from a Sinhalese word "*tourmali*", meaning "colored stone" or "attractor of ashes." Tourmaline is associated with duality, opposites, and the power of attraction.

Turquoise: Turquoise is a soft bright light-blue, or blue-green cryptocrystalline mineral. It changes color (fades) over time when exposed to heat and light. Turquoise has long been considered sacred by Native American cultures. It is sometimes associated with the moon and water.

Like many symbolic elements, color is one of the primary sources of the symbolic associations of minerals. The list below shows some common gems and minerals grouped by their characteristic color.

Black: Apache tear, black tourmaline, coal, galena (sometimes grey), hematite, jet, magnetite, obsidian, onyx.

Purple/Violet: Amethyst, fluorite, sugilite.

Blue/Light Blue: Aquamarine, azurite, blue calcite, chrysocolla, lapis lazuli, sapphire, sodalite, turquoise.

Green: Beryl, emerald, green agate, green calcite, green jasper, green tourmaline, jade, malachite, moss agate, olivine/peridot.

Yellow/Orange: Amber, carnelian, fire opal, sulfur, sunstone, tiger's eye, topaz, zircon.

Red/Pink: Garnet, onyx, red agate, red jasper, red tourmaline, rhodocrosite, rhodonite, rose quartz, ruby, sard.

White or Clear: Calcite, chalcedony, diamond, feldspar, gypsum, halite, moonstone, mother of pearl, quartz crystal, selenite, talc.

Multicolored: Agate, jasper, opal, tourmaline.

When placed in fire, many minerals cause flame to turn a characteristic color. This is one of the tests used by mineralogists when trying to identify a particular specimen. The ability to color fire can also be used to good effect in ritual fires (just as it is used in fireworks). The following list gives the characteristic color in fire of some common minerals and elements:

Red: strontium

Orange: calcium

Yellow: sodium, salt

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Azure Blue: copper chloride

Light Blue: arsenic

Whitish Blue: lead

Blue- or Light-Green: antimony

Blue-Green: zinc

Yellow-Green: boron

Emerald Green: copper

Whitish Green: bismuth

Communicating With Rocks

Choose a rock or gemstone. If possible, let it be one that you feel naturally drawn towards. This should be a stone that holds your attention, even if it doesn't seem particularly attractive or unusual. It could be a sample you own or it could be a stone by the side of the road. If the stone is outside, ask its permission before removing it from its current place*.

Sit down somewhere you feel comfortable and study the stone, giving it all of your attention. Notice as many details as you can. Examine its shape, size, weight, temperature, and texture. After a few minutes, close your eyes and ask the stone these questions:

What are your properties and powers?

May I have permission to use these properties? Will you show me how to use your powers?

Is there anything you want to tell me?

Be patient and wait until you get an answer. Like many magical exercises, this may take some practice. If the response you get is confusing, ask what it means.

Try this exercise with other stones or, over a period of time, with the same stones, and think about the different responses you receive. You may find it helpful to write down your impressions.

Stone Divination I

First, think of a decision you wish to make, a problem you want to solve, or something you want to know more about and focus your attention on it.

Next, while focusing on the subject of the divination, walk through a wild area until a stone catches your attention. For best results, this stone

* This may sound silly, but don't worry about it. You can view this as establishing a channel of communication with your subconscious self, or you can think of it as speaking to the spirit of the stone. In either case, it is a good thing to practice. Speak aloud, just as you would talk to another person.

should be the size of your fist, or larger. Just as in the previous exercise, the stone doesn't need to be anything special, so long as it attracts your notice.

Pick up the stone and carry it to a comfortable spot. Sit down and place the stone on the ground in front of you. Then, state your problem or question aloud, asking for the stone's assistance.

Look carefully at the surface of the stone until you begin to see shapes, faces, plants, animals, and so on in the textures and cracks in the stone. Continue to study the stone as long as it takes to see these forms.

Once you have found several images, consider these pictures in the light of your problem or question. Try to discern what the stone is trying to tell you.

Next, while holding on to your initial impression, turn the rock over and repeat the process. You can continue this exercise as long as there are additional sides to the stone.

Think about the images and message from each side of the stone and consider how they relate to your problem or decision. Finally, thank the stone and put it back in its original position and spot.

Remember that what you receive is a combination of what is outside and inside yourself. This exercise can be useful in clarifying and revealing options, but you must take care not to delude yourself with your own preconceptions and desires.

This exercise is adapted from *The Way of the Shaman* by Michael Harner. A similar exercise can be performed using trees (bark, leaves, etc.) or running water.

Stone Divination II

If you have assigned strong symbolic associations to a variety of minerals, you can utilize a set of these stones just as you would runes or tarot cards.

First, place a small sample of each type of stone you will use in a bag or bowl. The stones should be approximately the same size, and if not uniform in texture, of enough variety that no single stone can be determined by touch.

Once you have a complete set of stones, formulate a question. Speak the question aloud. While your attention is focused on your question, reach in without looking and begin grasping stones.

You can take one stone to signify your essential answer, or you can use multiple stones. For example, three stones could represent the past, present, and future, or the beginning, middle, and end. If you like, you can use any arrangement that would normally be used for tarot cards.

Chapter 11: Substances

Like color, substance is pervasive, since everything around us is comprised of some substance or material. Also, like color, substances often act as modifiers of other symbolic elements, since they are attributes more than objects in and of themselves. For example, a glass hammer and an iron hammer each have very different connotations.

Because of these qualities, substances are essential as ingredients in spells and potions and as components of symbolic objects. The alchemist, in combining different substances, wishes to combine or alter their spiritual attributes as well. The magician, in utilizing different substances in ritual, intends to invoke or evoke their qualities and utilize the particular vibration or essence of their natures.

Unlike metals and minerals, however, the symbolism of substances as a whole is more amorphous and less able to be viewed as a coherent band in a spectrum of symbolism. Here are some common substances and their associations:

Air: Air is the rarefied zone between heaven and earth. In many traditions, air is thought of as one of the four or five fundamental elements making up all other things. It is a purifying agent - to air something out is to cleanse it. Air serves as the medium for light, color, scent, and flight. Air is associated with breath, and hence spirit, word, and speech. Air is also associated with light, life, lightness, the sky, inspiration, reason, the immaterial, and the infinite. It is sometimes thought of as the intermediary between fire and water. In western alchemical traditions, air is considered to be active and masculine in nature, having the masculine property of heat, but the feminine property of moistness.

Alcohol: Sometimes called life-water (*aqua vitae*) or fire-water, alcohol often appears as a symbol of vital energy and the conjunction of opposites (fire and water). For these reasons, and because of its pharmacological effects (relaxation, inebriation, removal of inhibitions), alcohol is also associated with festivity, social celebration, and, of course, drunkenness. See **Wine**

Ashes: Like dust, ashes are a symbol of the transitory nature of the body and lower soul. Because ashes are the remains of fire and because of its association with cremation, ashes symbolize death. To "rise from the ashes" is resurrection. As the result of fire (associated with anger or passion), ashes symbolize remorse and penance. Among many Middle Eastern cultures, people sometimes rub ashes on themselves as an expression of mourning. Since fire is thought to regenerate and purify, ashes share these associations and are often used in purification rituals. Some cultures regarded ashes as the soul or seed of fire, containing the essence of fire. In many traditions, the

ashes of a creature or thing were thought to contain its qualities in a concentrated form.

Bread: As the most basic staple ("the staff of life"), bread is a symbol of prosperity, nourishment, and sustenance. There is intense traditional symbolism in every step of producing bread. Growing and grinding grain, separating the wheat from the chaff, baking, and sharing bread all have fundamental symbolism. As with wine, bread is often used to represent spiritual food and nourishment. To "break bread together" is to share the essential stuff of life. To "know which side one's bread is buttered on" is to know what is good, though it is also used as a metaphor for self-interest.

Bubbles: Bubbles are symbols of beauty, but also impermanence, the transience of life, and empty or unrealistic thought (being "bubble-headed").

Clay: Clay, like mud, appears in many myths as the substance from which humanity is fashioned. Clay is commonly thought of as a symbol of shapeless or unformed matter and malleability. The act of molding clay is often used as a metaphor for creation. See **Mud**

Dew: Dew, like rain, is often associated with blessings and celestial influence descending from heaven. It is a symbol of fertilization, fertility, and renewal, but is also associated with the ephemeral and impermanent. As a distillation of water, dew is sometimes thought to possess the qualities of water, but in a more rarified or spiritual form.

Earth: Earth has associations with fertility and vegetation, but also death, burial, and the underworld. Earth, like salt, is a symbol of physical matter. As the foundation of life, the earth is traditionally associated with the Universal Mother. In many traditions, earth is one of the four or five fundamental elements of all things.

Embers: Like coal, embers are sometimes viewed as a symbol of hidden or occult power, holding within them the potential for fire. See **Ashes**

Excrement: Excrement is a symbol of that which is repressed or rejected, associated with darkness, filth, and evil. Most generally, it is a symbol of the unpleasant, undesirable, left-over, and worthless, whether in reference to an object or a situation. Paradoxically, it is also a symbol of the fructifying power of putrefaction and decomposition, a source of strength from which life is reborn.

Fabric: Fabric is a symbol of pattern, underlying structure, interdependence, and all things interwoven. See **Thread**

Fat: Fat is a traditional symbol of plenty, often used in animal sacrifice (as in the case of the "fatted calf"). Virtually all fats or oily substances have a traditional association with wealth and abundance. The "fat of the land" is the abundance of nature. Until relatively recent times, fat was sexy because it was a symbol of success – an outward sign that someone could afford to eat well. Of course, in modern times, fat is often associated with excess, luxury,

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gluttony, waste, and ill-health. The fat man has long been used as a symbol of plutocracy, greed, and corruption

Fire: While it is no longer viewed as a substance, few things have been of greater importance in human existence. Fire manifests symbolically in three principal ways; as generator, purifier, and destroyer. Just as fire performs these functions in nature, in the forge, and in the alchemist's furnace, it also symbolizes these processes in ourselves.

Fire has generally been viewed as a manifestation of divine energy, embodying both creation and destruction. It is the seed of all things, to which all things shall return. Mastery of fire has been the mark of the shaman, sorcerer, and magician since ancient times. Sacred fires are common in cultures throughout the world. In some cases, priests or priestesses have maintained holy fires for centuries. For example, the convent of St. Brigid at Kildare maintained a sacred flame in the sanctuary that was not extinguished from the foundation of the monastery in the sixth century until the reign of Henry VIII.

As a source of light and warmth, fire symbolizes life, protection, spirit, and illumination. As heat and energy, fire symbolizes power, will, love, hate, wrath, eroticism, desire, passion, zeal, and inspiration. Fire is an agent of transmutation and transformation, often appearing as a symbol of destruction, but also purification (destruction of evil or error), change, renewal, and rebirth on a higher level. Trial by fire is common to many cultures, wherein a person or object must withstand fire, walk over coals, and so on, to prove innocence, chastity, or truth. Passing through the fire is a common symbol of initiation, purification, and refining. Fire is also, of course, associated with the sun and lightning. In many traditions, fire is one of the four or five fundamental elements of all things.

"Earthly" fire is symbolic of eroticism, anger, and physical energy. "Heavenly" fire is a symbol of mysticism, purification, sublimation, and spiritual energy. The act of making fire by rubbing two sticks together appears as a symbol of the sexual act in many folktales and legends.

Fire symbolizes perpetual change. It transforms substance, but is not a substance itself. The Greek philosopher Heraclitus thought of fire as the primordial element out of which everything else arises. He believed that fire is the origin of all matter and that, through fire, all things come into being and pass away: "This world, which is the same for all, no one of gods or men has made; but it was ever, is now, and ever shall be eternal fire." See **Altar, Crucible, Flame, Forge, and Hearth**

Flame: A symbol of life force, inspiration, illumination, wisdom, activity, and purification. A flame is often used as a symbol of the soul or spirit. At the same time, flame in general is often seen as a sign of peril and destruction.

Since fire is an agent of purification and since being burned is extremely painful, many cultures have viewed flames as a significant component of hell, where unquenchable spiritual fires torture the wicked. Some doctrines describe hellfire as redemptive or at least escapable through

true repentance or renunciation of attachment, while for others, infernal flames are punitive and eternal. See **Fire**

Flesh: Flesh is associated with life, death, and physical existence. To be incarnated is literally to be “in the flesh.” To be “flesh and blood” is both to be real and to be mortal. The “sins of the flesh” are the desires of the lower nature (lust, gluttony, and so on). See the section **The Human Body**

Frost: Generally, frost is a symbol of the onset of winter, age, and the slowing down or cessation of life. An early or late frost, one which ruins crop or garden, sometimes appears as a symbol of disillusionment or disappointment. See **Ice**

Glass/Crystal: Generally, glass or crystal symbolizes clarity, light, truth, and perception. Clear glass shares some of the associations of quartz crystal, but unlike quartz, has no crystalline structure and is, in fact, an amorphous and extremely slow flowing liquid. In general, when glass is colored or mirrored, it represents the filtering, reflection, and overall distortion of reality. Glass is also used as a symbol of fragility. See **Mirror**

Honey: Honey was the first sweetener known to humanity, and also provided the first means of making an intoxicating beverage. It is the only food which, when stored correctly, never goes bad, hence its association with preservation and incorruptibility. Honey is rapidly digestible and is a perfect source of energy. Because of this, along with its antiseptic properties, honey has often been used in both internal and external medicines. Honey is associated with fruitfulness, both because of its connection with bees and because of its pre-eminent place as a symbol of plenty and goodness. Honey is sometimes used as a symbol of virility, fertility, health, vigor, eloquence (honeyed words), divine sustenance, bliss (spiritual sweetness), wealth, fullness, and eroticism. Honey is also sometimes associated with the sun, because of its color and the fact that it is produced from flowers. In general, honey is a symbol of all goodness. Honey has traditionally been used in birth and marriage rituals and was sometimes poured as a ritual offering (libation). Honey also has associated with death, since it was used as a funerary offering and in the preservation of corpses.

Ice: Ice is associated with cold and the north, with immobility or rigidity, frigidity and a cessation of life, feeling, or emotion. Ice is also used as a symbol of brittleness and impermanence. To “break the ice” is to bring warmth to a social situation or, in general, to be the first to take an action. To “walk on thin ice” is to risk. To be of an “icy heart” is to be pitiless or without love. Ice is also a symbol of latency, since it contains water (the essence of life) in a lifeless form.

Incense: The rising smoke of incense has long been viewed as a symbol of the ascending spirit or of prayers rising to heaven. Also, because of its expense and pleasant nature, incense is often association with spiritual

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offering or sacrifice. Incense is also used to symbolize purification, transmutation, and spiritual substance. See **Smoke**

Ivory: Typically, ivory is a symbol of purity and incorruptibility, primarily because of its color. It is now also associated with ecological exploitation.

Linen: Linen is a symbol of purity, because of its color and because it is undyed. As such, linen was a traditional funeral wrapping and is sometimes used in ritual clothing, in both cases as an attempt to purify the wearer. See **Fabric**

Mead: Mead is often considered a divine drink, associated with knowledge and immortality, since it is made from water (fertility) and honey (spiritual truth). See **Honey**

Metal: Metals have a very prominent place in the symbols of humanity. Since pre-historic times, metals have been associated with power, strength, wealth, and later, technology. Those metals known to the earliest people, such as copper, gold, and meteoric iron were all once regarded as sacred or magical. In many cultures, it was thought that metals were gestated in the womb of the earth. See the section **Metals**

Milk: Milk is the first nourishment of human beings (and, of course, of all other mammals). Milk is also a symbol of nurturing (the milk of kindness). For this reason, milk is a symbol of life, the sustenance provided by nature, and divine grace (in the sense that everything we need is here for us whether we know it and use it wisely or not). Because of its color and the fact that it is liquid, milk has often been associated with the moon.

Mortar (or Cement): Mortar symbolizes binding, that which holds together and hence affection or attraction. See **Masonry**

Mud: As an amorphous mixture of earth and water, mud is a symbol of primeval matter and fertility. It symbolizes the receptive principle of earth, generative potential, and like clay, plasticity. Mud is sometimes seen both as earth brought to life by water and as water polluted by earth. Both of these aspects are inherent in the symbolism of the marsh. See **Clay**

Perfume: In general, perfumes and incenses are symbols of virtue (the sweet smell of sanctity). They are also associated with elemental air. In modern times, perfume is also associated with the sense of presence, lingering after its wearer has gone. See **Incense**

Resin: Resin is associated with immortality, both because of its preservative qualities and its origins in evergreen trees. It is also used as a symbol of spirit because of its flammable nature and incorruptibility.

Rock: A symbol of foundation, immutability, and permanence. See **Stone**

Salt: An essential part of the diet, salt is an ancient symbol of life and prosperity. Salt is also a symbol of preservation and incorruptibility (hence, also eternity), since salt was vital for the preservation of food until modern

times. Its ability to sterilize led to salt's use in rituals of purification, exorcism, and protection from evil. Because of all these associations, the accidental spilling of salt is considered unlucky in many cultures. Salt has been so valuable that workers were some times paid in salt. In fact, this is the origin of the word salary and the expression "worth one's salt." Salt is also a symbol of wit and spirit (because of its seasoning properties), friendship (because of its value and life-giving properties), and the union of water and fire (because it was usually obtained by evaporation). In alchemy, salt is a symbol of earth and physical matter. The grain of salt dissolved in the ocean is a symbol of the reunification of the individual with the absolute.

Sand: Sand typically symbolizes instability and impermanence, but also infinity (because of its countless grains).

Silk: Silk commonly appears as a symbol of luxury, wealth, and sensual or sybaritic life. Because of its strength, beauty, and value, silk is often used as a cover or container for magical tools and talismans when they are not in use. Many magicians believe that silk will act as an insulator or retainer of magical energies.

Smoke: Smoke is sometimes seen as the union of heaven and earth, and of spirit and matter. In many cultures, the smoke of sacrifice was thought to carry prayers up to heaven. As a mixture of elemental fire and air, smoke is the antithesis of mud. It is also a symbol of that which hides or obscures, and of imminent danger ("where there's smoke, there's fire"). Smoke and mirrors are synonymous with illusion, trickery, and lack of substance.

Stone: Stone symbolizes permanence and hardness. Stone is often used as a symbol of divine power, because of its durability and permanence, leading to its use in altars. Stones shaped by nature were generally considered more sacred than those shaped by human beings. Stones that strike sparks (such as flint) or that have fallen from the sky have additional symbolic importance. In some traditions, particularly Celtic traditions, stones such as menhirs and dolmens were thought to store up energy from the earth and transmit it to people who came in contact with them. (Menhirs are standing stones and dolmens are three or more upright stones supporting a horizontal stone "table.") Standing stones are almost universally regarded as phallic fertility symbols. Stones with holes through them are similarly regarded as fertility or regeneration symbols associated with the feminine principle. Often, objects, parts of the body, or whole persons were passed through these stones in order to obtain health or fertility, perhaps as an act of symbolic rebirth and reconnection with the source of life. Stone is also a symbol of the earth mother. In many myths, humans (and sometimes supernatural beings) were created from stones (the bones of Mother Earth).

In many traditions, gems are "born from the rocks," having ripened in the womb of the earth. Precious stones symbolize the transmutation of the opaque into the translucent, and hence, matter into spirit and imperfection into perfection.

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Stone is used in tombs, temples, and other monuments and sacred buildings, both as a link with the divine and to provide a connection to the past and the future (continuity). See the section **Stones**

Water: Water is universally associated with life. It is the central element of all the liquids of life, such as blood and sap. Water is the liquid that all living things require, that fills the womb, makes plants grow, and provides a home for fish. Water is also associated with life by its flowing nature, since lifeless matter remains still.

As "*fons et origo*," water is the primordial liquid from which all life originates. In many creation myths, the cosmos arises out of an ocean of primeval chaos. As an undifferentiated mass, water is a symbol of chaos and possibility. Immersion symbolizes a return to the womb, but also momentary oblivion, a dissolution of form and a re-integration into the formlessness of pre-existence, hence its association with both death and rebirth or regeneration. Emerging from water is a repetition of the act of creation.

In Jungian psychology, the sea or any large body of water is a symbol of the unconscious. Jung said, "If attention is directed to the unconscious, the unconscious will yield up its contents, and these in turn will fructify the conscious like a fountain of living water." Still waters represent peace and order. Stormy or rough waters and floods represent imbalance, disorder, or divine wrath.

Many myths differentiate the "upper waters" or primal state of formlessness from the "lower waters" that are the fecundating waters from which form and life emerge. Similarly, rain is frequently seen as the solar or celestial semen that fertilizes the earth, whereas the ocean and other waters of the earth are seen as lunar and feminine.

Subterranean waters, such as those of springs and wells, have always had special symbolic significance as a blessing from the earth and source of fertility and curative power.

In general, water is associated with life, the unconscious, emotion, purification and cleansing, the feminine principle, fertility, fluidity, depth, reflection and illusion, unity or absence of parts, comprehensiveness, and motion. In many traditions, water is one of the four or five fundamental elements.

Wax: Commonly, wax is a symbol of that which is pliable and impressionable. Wax also symbolizes the ephemeral, since it melts so easily.

Wine: Wine symbolizes the divine spirit, ecstasy, intoxication and madness. Wine is associated with blood because of red wine's color and because it is the essence of the grape. Its association with blood and vital essence, the added associations of alcohol, and the fact that it is a preserved form of the grape, makes wine a beverage of life or immortality. This, as much as its presence at the last supper, is the reason that wine is the symbol of the blood of Christ. Because wine is a product of distillation and refinement, it is sometimes used as a symbol of knowledge and truth. Wine is used as a symbol of inspiration (particularly poetic inspiration), celestial fire, and burning desire or passion.

Wine is also associated with the sun, since it is sometimes thought of as distilled sunlight. See **Alcohol**

Wood: Wood is probably the oldest and one of the most important of all materials used by humanity. Hard enough to be useful, but soft enough to be malleable, wood has been used to build weapons, tools, houses, ships, wagons, and nearly everything else that people have ever built until relatively recent times. In modern semiotic terms, smoothed wood conveys nature, comfort, and, because it is shaped at least partly by hand, craft and luxury. To be wooden, however, is to be dull, stiff, or passive. See the section **Trees**

Yeast: Yeast is a symbol of life, growth, and fermentation. Yeast has also been used as a symbol of decomposition, spiritual decay, and impurity.

An Alphabet of Substances

As an exercise, make a list of the various substances around your house that you use on a day-to-day basis. Out of this list, choose at least a dozen substances that evoke some kind of emotional response in you, however slight.

Think about how you use each of the substances on the second list. Is it a drug or food? Does it cleanse or change something's appearance? Choose a single compound word or phrase that best describes how each substance is used. For example, something could be a rug-cleaner, a plant-sustainer, or a scent-changer.

Next, think about how you react to the substance. Do you enjoy using it? Is it something you use when injured or ill? List a single word or phrase to represent the substance's principal association, symbolic nature, or emotional value. For example, perhaps the substance is emblematic of illness, security, intoxication, vanity, glamour, and so on.

Choose a symbol for each substance. You can use any symbols you like, but each symbol should be easy to draw and remember. Draw the symbols on small adhesive labels and place them on the appropriate substances and materials (or their containers) around your house.

For the next few days, try to be aware whenever you use or interact with one of the marked substances. Pay particular attention to how the substances on your list relate to one another. Is one substance used in conjunction with or in response to another? Are different substances associated with different times of the day (for example, breakfast or preparing to go to bed) or different days of the week (for example, laundry day or the night one most often goes out). When you think of more associations, add to the notes on your list next to each substance.

After a few days, begin to think of the activities or circumstances associated with each substance in mythic terms. Imagine that each example of the substance is the unique archetype or ideal form of that substance. As you use each substance, think of yourself as the archetype of the one who performs the associated activity. Thus, when you mop the floor, you are The One Who Cleans wielding That Which Cleanses. If you can, try relating the

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activity to a traditional myth or story (such as the union of divine lovers, the creation or nourishing of life, the creation of light, or the winning of fire).



Chapter 12: Living Things

"Up in my head, there's an animal kingdom. I am the King of the Animals there."

From the song, *Animal Kingdom*, by The Meat Puppets

Animals have always had a pre-eminent place in human mythology and symbolism, perhaps because animals display more "human" qualities than any other element of our symbolic environment. Our ability to use symbolic elements in a magical way depends upon our ability to relate these elements to aspects of ourselves and our experience. Animals share many of the qualities of human beings in that they live, eat, breed, die, utter sounds, manifest emotions, and have faces.

In much of mythology, there is no separation between animals and humanity. Many cultures have viewed animals as people -- not human, but people equal to ourselves. Some may consider this anthropomorphism, but is it a case of attributing human traits to animals as much as it is realizing the astonishing amount of traits and behaviors that humans share with other creatures? The word *animal* comes from the Latin *anima*, meaning spirit or breath, and it is the essential unity of spirit that is recognized in myth.

Animals often represent nourishment and life. This can be seen in the "master animals" of various tribal cultures, such as the bison of the plains Indians and the salmon of the northwestern tribes. Cattle are still symbols of the source of life, nourishment, and wealth in many cultures.

The dependence of humanity on domesticated and wild animals would be sufficient reason for animals to have inhabited the psyches of our ancestors, but our connection to animal symbolism probably goes much deeper than this. Certain classes of animal symbols could be said to represent encoded evolutionary information. Our physical structure is inherited from fish and reptiles, as well as mammals. Our blood still knows the salt of the seas in which life was born. Deep beneath our conscious awareness, the reptile brain remembers the lessons of the age of dinosaurs.

Animals play the roles of many human archetypes in mythology. For example, many animals (such as the monkey, coyote, and raven) appear in myths as trickster figures. A symbol of chaos, and a cruel, lecherous, cheat, the trickster is also an initiator and a culture-hero (such as Raven, who brought fire to humanity in Native American myth). Animals are also used as symbols of supernatural or cosmic powers, as well as symbolizing instinctive levels of the subconscious.

Animals also appear as totems, the tutelary spirits or clan ancestors of a particular people. Frequently, the totem animal is one that led the way to a new dwelling place or a particular shrine.

Animals sometimes symbolize natural processes. For example, to the ancient Egyptians, the jackal symbolized digestion because it buries its food

until putrefied. Many animals have come to symbolize their most prominent quality or behavior, such as ferocity, perception, strength, speed, flight, concealment, and so on. It should be noted, however, that the symbolic associations of animals often have little or no relationship to the actual nature and behavior of the animals. For example, anyone who has spent much time keeping doves is unlikely to view them as sweet and loving.

As with many categories of symbols (such as plants and gems) the color of the animal is of great importance. For example, a bull (a general symbol of power and life-force) might be associated with the moon (if it was white) or the powers of the earth (if it was brown). Generally speaking, a color is used to add a specific quality to an animal symbol in the same way that the parts of different animals are combined in mythological creatures to symbolize the combination of different qualities.

Animals are often symbols of specific qualities or powers (slyness, strength, swiftness, and so on) and are also used to symbolize the alter-ego or the powers of the unconscious. Here are some of the most common associations of animals:

Albatross: The albatross is a symbol of ceaseless wandering and tireless flight. Also used to symbolize a burden (as in Coleridge's *The Rime of the Ancient Mariner*).

Alligator: The alligator, like the crocodile is often used as a symbol of lurking danger. A creature of mud and river that has remained unchanged since primordial times, the alligator has many of the same associations as the aquatic or cthonic dragon. See **Crocodile**

Ant: The ant is often used as a symbol of thrift, organization, submission to authority, industry, and toil. The ant embodies the virtue of hard work, orderliness, conformity, and communal life. It is also used to symbolize numberless multitudes, lack of individuality, or the insignificance of the individual. In India, ants are symbols of the futility of earthly activity, due to their restless motion.

Ape: The ape symbolizes intelligence, cunning, agility, mischievousness, and mimicry, but also lasciviousness and quarrelsome greed. It is sometimes used to symbolize base human qualities in general. The ape sometimes appears in myth as a psychopomp or messenger of the gods as in the case of Hanuman, the Monkey King of Hindu mythology. See **Monkey**

Badger: The badger sometimes appears as a symbol of ferocity, tenacity, and courage, since, with its back protected by its burrow, it can often defend itself from much larger creatures. Its stubborn defense, however, made it popular for cruel sport in times past. Hence, "to badger" someone is to needlessly torment them.

Bat: The bat is associated with the night, caves, ruins, and darkness. It is also associated with blindness ("blind as a bat"). In modern times, bats are associated with mental illness ("to have bats in the belfry", "batty", or just

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plain "bats"). In African cultures however, the bat is a symbol of intelligence and wisdom because of its ability to navigate in darkness. Bats have sometimes been used as symbols of immortality and the other world, since they live in caves (in myth, a gateway to trans-mortal realms).

Bear: The bear is commonly seen as the embodiment of power, strength, and fortitude. It is often used as a symbol of stubbornness or grouchiness (as in the stock market). The bear is sometimes associated with resurrection (because it hibernates, then awakes in the spring). In many traditions, bears have also been associated with the Great Mother because of their earth-like qualities (earthy color, stockiness, and care in rearing young). Because bears sometimes walk upright and because of their native intelligence and curiosity, some cultures viewed bears somewhat as a different kind of human.

Beaver: The beaver is a symbol of industry (busy beaver) and natural engineering. It is also associated with water, earth, and wood.

Bee: The bee is an embodiment of industry (busy as a bee), activity, zeal, order, diligence, and communal life. Because it produces honey, the bee is sometimes used as a symbol of refining and distillation. The bee also appears as a symbol of the soul.

Birds: Birds are associated with the sky, the powers of the air, the heavens, the sun, heavenly bodies, weather, and the seasons. Birds in general symbolize freedom, flight, aspiration, ascension, spiritualization through ascension, transcendence, thought, imagination, and the soul. In the myths of many cultures, birds reside in the branches of the World-Tree, often symbolizing human souls. Nocturnal birds are sometimes viewed as the souls of the dead. Birds often appear in myth as a link between heaven and earth (humanity and the gods) and are frequently thought to possess secret knowledge. Even today, birds are still associated with messages or messengers ("a little bird told me"). Because birds are so often portrayed as messengers, there are many forms of divination based on their behavior. In myth, the ability to transform into a bird symbolizes the ability to communicate with the other world. Some believe that a dream of birds signifies the onset of psychic transformation. The bird's nest is sometimes used as a symbol of security, family, and home. See **Feather** and **Wing**

Bivalves: The two-shelled mollusks (which include oysters and scallops) are associated with sexuality and fertility, water, and the powers of the waters. Bivalves have symbolized female genitalia and reproductive organs since ancient times. Indeed, the Latin word for bivalves in general ("concha") also meant "vulva."

Boar: Typically associated with aggressiveness and ferocity, the boar is sometimes used as a symbol of death and destruction, but also courage, valor, and the fertility of the earth. In ancient times, the boar was one of the most dangerous animals to hunt (or even to encounter). There are myths of even gods being slain while hunting boars.

Buffalo: The buffalo is a symbol of power, strength, fortitude, and the unredeemed self. To "buffalo" someone is to intimidate them. See **Ox**

Bull: One of the earliest and most important animals hunted, and later domesticated, by humanity. The bull's prodigious sexuality was associated with both the fertility of the herd and the fertility of the fields. The bull is a symbol of fecundity, the fertility of the earth, virility, lasciviousness, and life-power. The bull is sometimes also used as a symbol of tenacity, fury, anger, or unconstrained strength.

Bull worship was a pervasive feature of nearly all of the earliest near eastern, Middle Eastern, and North African civilizations. In each case, the bull was considered a god of fertility and strength, had a celestial aspect (usually a connection with the sun or moon), and had an earthly manifestation. Typically, the king identified himself with the divine bull. See **Cow**

Butterfly: The butterfly is associated with transformation and metamorphosis, rebirth, and resurrection (hence, immortality). Like the bird, it is sometimes used as a symbol of the soul in ascension -- it rises from its cocoon (the body) and flies away. Often seen as an embodiment of freedom and joy, the butterfly appears frequently as a symbol of beauty, particularly ephemeral or fantastic beauty, but it is also used as a symbol of transience and frailty. Elves and fairies are often portrayed as having butterfly wings.

Calf: Like the lamb, the calf is sometimes used to symbolize a sacrifice, particularly an innocent sacrifice. Like the cow, the calf is a traditional symbol of prosperity and fertility.

Camel: The camel is a symbol of stamina, humility, and docility, but is also sometimes used as a symbol of stubbornness. In medieval Europe, the camel was a symbol of temperance because of its ability to go days without drinking. Because the camel enables one to cross the desert, it is sometimes used to symbolize crossing the abyss (or veil) on the journey to secret knowledge and illumination.

Carp: Like the salmon, the carp is a symbol of perseverance, since carp annually leap steep rapids to spawn. In Japan, the carp is a symbol of martial courage because of its armor-like scales. Most commonly, the carp is a symbol of longevity because of its great life-span.

Cat: The cat symbolizes quickness, agility, stealth, freedom, and luck (having nine lives, landing on its feet), but also predatory nature, lust, selfishness, desire, pleasure, curiosity, and jealousy. Cats are also associated with the moon because of their nocturnal habits and night vision. Kittens are often used to symbolize playfulness.

Chameleon: The chameleon is the embodiment of disguise, camouflage, invisibility, and changeableness.

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Cicada: The cicada is a symbol of cycles, since it emerges from the ground only after thirteen years as a larva. It is also seen as representing transformation (hence resurrection and immortality).

Cock (Rooster): The cock is associated with awakening, sunrise (dawn), the sun, light, vigilance, and courage. It is also used as a symbol of carnality, male lust and sexuality, pride, and strutting over-confidence (feeling cocky). Because of its often reddish feathers, some cultures associate the rooster with fire. In some cultures, such as the Norse and Celtic traditions, the cock appears as a psychopomp, accompanying the soul of the deceased to the next world, where the soul awakens to a new day and is reborn.

Condor: The largest bird of prey in the world, the condor is generally seen as a symbol of the sun, the air, and their powers. The condor has played much the same role in South American mythology as the eagle has in the mythology of North America.

Cow: In older myth, the cow often appears as a symbol of the Great Mother (providing the milk of life). It is often associated with the earth and the maternal, nurturing power of the earth. The cow was a major symbol of life and fertility to many nomadic and pastoral peoples. It has frequently been associated with the moon because of its crescent horns and sex. In modern times, the cow is more often associated with dullness or complacency.

Coyote: A common symbol of mischief and cunning, the coyote often appears as a trickster figure in myth. As a trickster, the coyote appears in myth as a wanderer, glutton, lecher, thief, cheat, outlaw, clown, pragmatist, and survivor. In myth, coyote is an initiator because of his tricks and pranks, but also because he himself falls prey to the consequences of his lust, greed, and foolishness. Because the coyote inhabits wild and often sparse regions, it is also associated with loneliness and desolation. See **Trickster**

Crab: The crab is associated with the moon, because of the moon's relationship to water and tides. The crab is sometimes used as a symbol of creation, the life-giving powers of water, and the primal ocean, both because of its connection to water and its ability to regenerate severed limbs. It is also associated with defense and ill-humor, because of its shell and claws. The crab has sometimes been seen as a symbol of inconstancy, because of its sidling, back and forth, mode of movement.

Crane: Like many long-necked birds (such as the goose, egret, and flamingo), cranes are often associated with the sun.

Crocodile: The crocodile symbolizes the primal ocean and the powers of the waters (sometimes associated with the symbol of Leviathan), but also associated with cthonic forces. The crocodile is also a symbol of danger and deception, since crocodiles are often mostly hidden beneath the water. It is associated with death and fate, probably because of its habit of snatching people suddenly from the edge of rivers. Like the dragon, the crocodile has

often been associated with darkness and the moon and was sometimes viewed as a devourer of the sun. See **Alligator**

Crow: Like the raven, the crow is frequently portrayed in myth as a trickster and often appears as a messenger or oracle. Like the magpie, the crow is sometimes a symbol of thievery because it will steal small shiny objects. See **Raven**

Cuckoo: The cuckoo is associated with unfaithfulness because of its habit of laying eggs in other bird's nests. It is associated with deception for the same reason.

Dinosaurs: Large dinosaurs in particular symbolize untamed nature and its potential ferocity. Dinosaurs in general share many of the symbolic associations of serpents and dragons and represent the primordial powers of the earth and waters. Like Godzilla, dinosaurs in movies are sometimes used as a metaphor for the revenge of nature out of balance. Dinosaurs, however, because of their fossilization and, for the most part, absence, also symbolize evolution, time, extinction, and obsolescence. When someone is called a dinosaur, it is saying that they are unsophisticated, out-of-date, dwindling in number, and on their way out. See **Fossils**

Dodo: The dodo bird is commonly used as a symbol of stupidity and extinction.

Doe (or Hind): The doe is a symbol of swiftness, gentleness, and timidity. It is often associated with the feminine aspect of the powers of the wilderness. See **Stag**

Dog: The dog appears as a guardian of the portals to the underworld or as a psychopomp (a guide for the souls of the dead) in myths throughout the world. Because of their ability to sense things imperceptible to humanity, dogs are often thought to be sensitive to the supernatural and able to act as messengers or intermediaries between this and the other world. Again, because of the dog's sensitivity, it is sometimes associated with divination and knowledge of the visible and invisible. The dog is a symbol of faithfulness, fidelity, friendship, watchfulness, and companionship. It is also associated with territoriality, the hunt, and war. At the same time, the dog is often used as a symbol for baseness, low birth, and impurity (dirty dog, bitch, or son of a bitch).

Dolphin: Just as the dog has acted as a guide to the dead in many myths, the dolphin also appears in myths as a psychopomp when the journey to the underworld is made by sea. There are many traditions (and, in fact, documented cases) of dolphins carrying shipwrecked humans to safety. An embodiment of the ocean and the power of the waters, dolphins are sometimes used as symbols of playfulness and swiftness.

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Donkey (Ass or Mule): The donkey is often used to symbolize stupidity and obstinacy, but also patience, humility, and bearing burdens. In older myths, it sometimes is used as a symbol of the lower nature.

Dove: Though it has little to do with their actual behavior in nature, the dove frequently appears as a symbol of peace, gentleness, and meekness. The dove is also used to symbolize purity, innocence, aspiration, grace, and beauty. It is one of the most universal metaphors for woman. The white dove is also used to symbolize the Holy Spirit or the soul.

Eagle: Perhaps because of its image as the mightiest of winged creatures, the eagle is almost universally associated with the sun and the powers of the sky and air. It amplifies the associations of ascension, spirit, and intellect that are common to birds in general. Other associations include strength, courage, victory, authority, pride, celestial power, perception or keen vision, dignity, and swiftness. The eagle sometimes symbolizes the triumph of spirit over matter (good over evil, light over darkness, and so on). In myths, the eagle often appears as a slayer of serpents, and is frequently portrayed holding a snake in its beak.

Eel: Commonly, a symbol of slipperiness or sliminess.

Elephant: The elephant symbolizes strength, power, memory, fidelity, patience, unchanging stability, wisdom, wealth, size, and weight. It is often used as a symbol of the earth and cthonic power. A white elephant is sometimes used to symbolize something expensive or grand, but useless.

Falcon: Like the eagle, the falcon is a symbol of aspiration, ascension, swiftness, victory, and freedom. The falcon is also used as a symbol of the hunt and predatory nature, and is often associated with the sky and sun. The falcon's name may derive from the Latin *faix*, meaning sickle, probably referring to its sickle-like claws.

Fish: Fish in general symbolize water, the ocean, the depths, life, and the origin of life. Because of their association with water and the depths, fish are sometimes used as a symbol of wisdom. As a major food source (particularly in ancient cultures), fish were often seen as a symbol of abundance and nourishment. The fish has also appeared as a symbol of fertility and sex, both because of its prolific breeding and its association with water.

Since many myths describe cosmic manifestation as occurring out of the chaos of the primal ocean (on the face of the waters), fish are often seen as instruments of salvation and revelation. Thus, many deities and spiritual figures have been identified with both fish and the fisherman. The fish also appears, naturally, as a symbol of baptism and spiritual immersion. In Freudian psychology, the fish is a phallic symbol. In common usage, the fish is sometimes used as a symbol of coldness or lack of emotion.

Fly: Flies sometimes symbolize pestilence, corruption, putrefaction, and death. Like most insects associated with rot and disease, flies sometimes

appear as a symbol of evil and spiritual corruption. The fly is also used as a symbol of annoyance or insignificance.

Fox: The fox is a symbol of slyness, shrewd cunning, craftiness, trickery, guile, and wisdom. The fox often appears in myth as a trickster, playing a role in European and Asian myth similar to that of Coyote in Native American myths. In many traditions, the red fox is also associated with fire because of the color of its coat.

Frog: The frog is an animal of the humid principle. Like the butterfly, the frog is a symbol of psychic transformation, but it is also associated with the fertilizing power of water (particularly rain), life, generation, fecundity, fertility, sexuality, and the forces of the unconscious. The frog is a natural symbol of evolution, since its life history parallels the course of evolution as a whole. A symbol of rebirth since the Neolithic era, it is often used to symbolize transformation (frogs into princes), metamorphosis, and resurrection.

Gazelle: The gazelle is a symbol of speed, grace, light-footedness, keen-sightedness, and beauty. It is sometimes associated with the air and wind.

Gnat (or Flea): Commonly, a symbol of smallness or insignificance.

Goat: Often used as a symbol of lust, lechery, appetite, and the lower passions or desires. It is also sometimes used as a symbol of vitality, virility, and fertility.

Goose: Wild geese are associated with wandering, seasonal change (particularly spring), the lengthening of days, and the renewal of growth and fertility. By extension, the goose is associated with the sun. The goose also appears as a symbol of watchfulness because of its loud honking when alarmed. The domestic goose is sometimes used as a symbol of silliness or foolishness.

Hawk: The hawk symbolizes perception (being "hawk-eyed"), alertness, and swiftness, fierceness, and warlike or predatory nature. It is also sometimes used as a symbol of the spirit or soul. Like the eagle and the falcon, the hawk has often been associated with the sun.

Hen: The hen is a symbol of maternal care. It is also used as a symbol of foolish worry.

Heron: The heron is a symbol of vigilance and stillness. It is often associated with the rising sun. The heron also sometimes appears as a symbol of divine knowledge, perhaps because of its long penetrating bill. See **Stork**

Horse: Often used as a symbol of power, vitality, and pride, the horse is similar in many of its symbolic associations to the bull (though the bull is more often associated with the power and fertility of the earth). The horse is also used to symbolize industry ("work like a horse"), the instinctual animal nature, the body (since it is "ridden" by the spirit), and chaos (wild horses).

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Only the serpent is more varied and wide-ranging in its symbolism than the horse. The nature of the horse's symbolism spans the gulf between the underworld and heaven.

The white, celestial horse is associated with air, water (in the form of clouds and rain), heavenly fire, and the sun. It is also associated with motivation and swiftness, the intellect, thought, imagination, and nobility.

The black, cthonic horse is associated with earth, water (particularly the waves and the power of the ocean), earthly fire, and the moon. It represents dreams and nightmares, passions and desires, sexuality, instinct, the unconscious, and death. The black horse, the horse of darkness, appears in many myths as a psychopomp, since at night, the horse leads the rider.

The horse's embodiment of intuition and instinct makes it a spiritual guide in life as well as death. Because of this, the horse is the steed of the shaman throughout Asia, bearing the shaman between the worlds.

Hyena: The hyena symbolizes coarseness, cowardice, greed, impurity or uncleanness (since it is a carrion-eater), instability, mockery, hysterical laughter, and inconstancy or treachery.

Ibis: The ibis is sometimes associated with the moon because of the curve of its beak and because it remains near water. The ancient Egyptians considered the ibis to be the earthly manifestation of Thoth (the god of wisdom), perhaps because it seems to be eternally searching through the marshes with its sickle-shaped beak. The ibis is used to symbolize the heart combined with knowledge and wisdom (since it is heart-shaped). Along with the eagle and crane, the ibis is often portrayed in myth as an enemy of serpents.

Insects: Insects often appear in folktales as a symbol of industry, meticulousness, or precision. Insects, however, are also associated with insignificance, uncountable multitude, and the denial of individuality and identity. See **Ant**, **Bee**, **Fly**, and **Gnat**

Jackal: The jackal is commonly used to symbolize scavenging and opportunism. Sometimes used as a symbol of death, the jackal appears in some myths as a psychopomp since it reputedly haunts graveyards. Sometimes used to symbolize desolation.

Jaguar: A symbol of power, swiftness, and ferocity. In myths, the jaguar is often associated with darkness and the danger of the jungle.

Jay: Intelligent and curious, the jay is commonly associated with pride, arrogance, and mischief.

Lamb: The lamb is often used as a symbol of gentleness, meekness, innocence, and purity. It sometimes symbolizes sacrifice, martyrdom, or in more recent times, helplessness ("like a lamb to the slaughter"). Traditionally, the lamb is the penultimate sacrifice in Judaism, Christianity, and Islam. As such, it is a symbol of the devotion of the flock (the people) to the shepherd (God) and hence, their salvation. See **Sheep**

Lark: Even more than most birds, the lark is a symbol of connection between heaven and earth, since it builds its nest on the ground and ascends vertically into the sky.

Leech: A symbol of vampirism and parasitism.

Leopard: The leopard symbolizes wildness, ferocity, swiftness, strength, and cunning, but also blood-thirstiness. It is used as a symbol of predatory nature, pride, aggression, battle, cruelty, and has sometimes been used as a symbol of the warrior or ruling classes in their aggressive aspects. The leopard is also used as a symbol of basic nature (since the leopard cannot change its spots).

Lion: Because of its size, strength, and splendor, many cultures have associated the lion with divinity and hence, with royalty and dominion. The lion is commonly used as a symbol of life- power, majesty, strength, courage, fortitude, ferocity, kingship, military might, and is sometimes used as a symbol of latent passions or virility. The lion's share is, of course, the largest part. The lion is also associated with the sun or the powers of fire, because of its strength, its golden color, and the ray-like mane of the male lion.

Lizard: The lizard is sometimes associated with the sun, because of its basking behavior. In the near east, the lizard is symbol of intense heat.

Locust: The locust symbolizes famine, destruction, ravenous hunger and devouring nature. It is also used to symbolize numberless multitude.

Lynx: The lynx has sometimes been used as a symbol of vision, keen sight, and perception.

Macaw: Throughout South America, the macaw is viewed as a symbol of the sun and heavenly fire, probably because of its bright plumage and association with ascension. It occasionally appears in South American myths as a psychopomp.

Mole: The mole is a symbol of the powers of the earth. It is the chthonic animal par excellence. The mole is sometimes used as a symbol of that which is hidden and underground. It is also associated with darkness, poor eyesight, and vulnerability to light.

Monkey: Monkeys are often used to symbolize agility, curiosity, mischief, trickery, impudence, comicality, imitation, greed, and the base instincts. The monkey sometimes appears in myth as a trickster figure. The monkey is also sometimes seen as a reflection of humanity and a symbol of the lower mind.
See Ape

Moth: The moth is sometimes used as a symbol of fatal attraction, obsession, and foolishness, because of its habit of flying into flames. In the same sense, the moth also symbolizes fragility and the ephemeral. The moth is also associated with darkness, night, and the moon.

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Mountain Goat: The mountain goat is sometimes used as a symbol of ascension, aspiration, and quest for initiation.

Mouse: The mouse symbolizes gentleness, meekness, and timidity. It is also used to symbolize quiet or stealth ("quiet as a mouse").

Nightingale: The nightingale is sometimes used as a symbol of beauty and the arts because of its song.

Octopus: The octopus symbolizes the powers of the waters and the depths. It is also used to symbolize inescapable grasp or far-ranging malignant influence. The octopus is traditionally associated with the symbolism of the spiral.

Otter: The otter symbolizes playfulness, but is also associated with the powers of water. It is so strongly associated with water that the otter's name and the word water are derived from the same Indo-European root. The otter sometimes appears in myth as a trickster figure.

Owl: The owl is commonly associated with the night ("night owl"), and is considered a lunar animal because of its nocturnal nature. It symbolizes wisdom, knowledge, and erudition because of its ability to see in the dark and because of its association with the moon (a symbol of reflected light, hence intellectual knowledge). The owl also appears as a symbol of watchfulness because of its large eyes, eyesight, hunting skill, and the fact that it is awake at night. In the Middle and Far East, the owl is sometimes considered an omen and symbol of death, probably because of its association with darkness.

Ox: The domestic counterpart of the wild bull, the ox is a symbol of good-natured strength, tranquility, patience, labor, servitude, sacrifice, and suffering. In older myth, the ox symbolizes wealth, nourishment, and life. In modern times, it is often used as a symbol of stubbornness and stupidity. See **Buffalo**

Oyster: The symbolism of the oyster is inextricably linked to that of the pearl. Oysters are sometimes seen as symbols of humility, wisdom, and even holiness, since they conceal pearls within a plain exterior. Like bivalves in general, the oyster is sometimes associated with the feminine principle and with female genitalia.

Panther: Like many of the big cats, the panther is often used as a symbol of ferocity and strength.

Parrot: As a talking bird, the parrot is associated with prophecy and messages, but is also associated with imitation and unintelligent repetition.

Peacock: The peacock is commonly used as a symbol of beauty, vanity, arrogance, pride, and ostentation. It is associated with the sun or solar iridescence, perhaps because of its brilliant coloring and the mandala-like pattern of its tail. To a lesser degree, it is also associated with the moon, the stars, and sky. The peacock is sometimes used as a symbol of vigilance and divine omniscience because of its many "eyes." Like the eagle, crane, and

many other solar birds, the peacock appears in myth as an enemy of serpents (and the watery, chthonic forces they represent). In some traditions, however, the peacock's call was thought to presage rain.

Pig: The pig is commonly (if inaccurately) used as a symbol of lechery, ignorance, gluttony (to eat like a pig), selfishness, obstinacy (to be pig-headed), and uncleanness. It is sometimes used to symbolize the lower desires and uncontrolled appetite. In older cultures, however, the pig often appeared as a symbol of prosperity, perhaps because of the size of its litters. The sow, particularly the white sow, is associated with the moon and the Great Goddess. See **Boar**

Porcupine (also **Hedgehog**): Commonly, the porcupine is a symbol of prickliness and defensiveness. Encounters with porcupines are sometimes used as a symbol of initiatory experience.

Rabbit (or **Hare**): The rabbit is an important symbolic figure, occurring often in both dreams and mythology. It is almost always associated with the moon (perhaps because it is crepuscular, though several cultures have seen the image of a rabbit in the moon). It is often used as a symbol of swiftness, fertility, fecundity, plenty, rampant growth and the proliferation of living things (and hence, material wealth), but also lust, unchastity, excess, timidity and cowardice. The rabbit or hare is often a trickster figure in myth, appearing even in modern times in such forms as Brer Rabbit and Bugs Bunny (that wascally wabbit!).

Raccoon: The raccoon is another animal that frequently appears in myth as a trickster figure. It is associated with cleverness, cleanliness (since it washes its food), and theft (because of the its "masked face" and thieving ways).

Ram: The ram's name may be derived from the same root as the Old Norse word *ramr*, meaning strong. Like the bull, the ram symbolizes the instinct for procreation and the creative forces of nature. The ram symbolizes strength, power, virility, and procreative power. Because of the spiral shape of its horns and its fiery nature, the ram is often viewed as a solar animal. It is also associated with aggressiveness and battering force.

Rat: The rat is a symbol of uncleanness, decay, thievery, dishonesty, betrayal, and cowardice or abandonment (as in rats leaving a sinking ship). In some cultures, however, rats have often been associated with wealth, since they are always found around stores of grain. The rat is sometimes used as a symbol of time because of its association with destruction and decay.

Raven: The raven, even more than most talking birds, is associated with speech, prophecy, and fate. It is also associated with destruction, war, death and bloodshed (both because of its black color and because it is a carrion-bird). Myths in many separate traditions explain that the raven was originally white - in Native American myth, the raven was burnt black obtaining fire from the sun, while in Greek myth, the raven was cursed by Apollo.

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Robin: In European myth, the robin is generally associated with fire because of its red breast. Like the raven, the robin is said to have brought fire from heaven.

Salmon: The salmon symbolizes abundance, because of its importance as food in many societies. It is a symbol of wisdom, because of its ability to find its way to the place where it was born. The salmon is also used as a symbol of overcoming adversity, since it returns to the place of its birth through nearly impassable rapids. The salmon is also a notable symbol of cyclical nature, since it returns to its place of origin, spawns the next generation, then dies.

Scorpion: The scorpion is associated with deadly menace, death, desolation, treachery (since it is often hidden), and darkness (since it lives underground).

Serpent (or Snake): The serpent is an extremely ambivalent symbol. It is associated with life force and sexuality, but it is also a symbol of death and danger. It represents guile, subtlety, cunning, and deception (since it is often hidden, i.e. a snake in the grass). It is viewed as masculine (phallic), but is also associated with wisdom and intuition (the secret and enigmatic). The serpent appears as a trickster figure in many myths. The serpent is a symbol of primordial life, and of primordial powers from the depths of the unconscious. Much of its symbolism is interchangeable with that of the dragon.

The serpent has nearly universal cthonic associations, and is sometimes used as a symbol of darkness and the underworld (since many kinds dwell underground). Because of its association with underground lairs, the serpent sometimes appears as a mediator between this world and the underworld. The rainbow serpent appears in many myths as an intermediary between earth and sky. The winged serpent also represents the harmonization of heaven and earth. The serpent is sometimes used to symbolize the spine (and hence, the integration of different levels of consciousness and wisdom symbolized by the spine). Thus, coiled around a tree or pillar, it symbolizes the awakening of wisdom and knowledge. As the phallus, it is associated with sexuality, life, and life-force. The snake symbolizes regeneration and transformation (since it molts its skin). Intertwined, two snakes symbolize duality, sexuality, and health (balance). As water-serpent, the snake embodies the flowing nature of water, particularly rivers. Coiled (or depicted devouring its own tail), it symbolizes eternity and endless cycles of manifestation. Some mythologists believe that many serpent myths reflect the clash between prehistoric cthonic snake cults and the cults of later sky/sun deities.

Sheep: Sheep are sometimes used to symbolize silliness, stupidity, timidity, helplessness, unintelligent conformity, and placidity.

Sloth: The sloth is usually associated with laziness and slow movement.

Snail: The snail is generally used as a symbol of slowness (a snail's pace). It is also associated with rains and the moon. The snail sometimes shares some of the symbolic associations of the spiral.

Spider: The spider is often associated with creation (because of its weaving), fate, and the web of life. Its name is derived from the Old English word *spīnþron*, from the verb *spinnan*, meaning to spin. The spider is sometimes used as a symbol of the Great Mother in her devouring aspect (Terrible Mother). It is also associated with conspiracy, entrapment, and poison.

Stag (also **Hart** or **Buck**): Because of the periodic growth of its tree-like antlers, the stag is often associated with vitality, plenty, longevity, rejuvenation, the seasons, and the powers of the forest. For the same reason, the stag is sometimes associated with the tree of life. The stag also shares many of the symbolic associations of horns in general. It is used as a symbol of swiftness, virility, male sexual passion, and the hunt. It appears in some European traditions as a psychopomp, a conductor of souls. Also, like the eagle, the stag is portrayed in many myths as a traditional enemy of serpents.

Stork: The stork is a symbol of filial piety, marriage (since it was thought storks mated for life, although it is now known that storks are socially but not sexually monogamous), birth, and babies. The stork's association with birth is probably a combination of its connection with water (the source of life) and, in northern countries, its annual return in the spring (signaling renewed life). Often considered a solar bird, associated with the powers of the waters and the sun. Like the ibis and eagle, the stork appears in myth as an enemy of serpents.

Swallow: The swallow is often used as a symbol of spring, increasing light, and fertility, because of its annual return. In Mali, swallows are regarded as symbol of purity because they never land on the ground.

Swan: In general, the swan is a symbol of dignity, nobility, valor, beauty, and physical grace, particularly feminine grace. The swan often appears as a symbol of purity and of light because of its white plumage. It is sometimes seen as an embodiment of male, solar, fertilizing light. Swans are also used as symbols of fidelity, since swans pair for life.

Tiger: The word tiger comes from the Iranian root "*thigra*," meaning "sharp" or "pointed." In eastern myth, the tiger takes the place of the lion as "King of the Beasts." The tiger is commonly used to symbolize royalty, military prowess, fearlessness, vitality, energy, power, ferocity, cruelty, and wrath. To "ride the tiger" is to attempt something of great power and peril.

Toad: Many of the associations of the toad stem from the fact that it is poisonous. If irritated, the toad can exude multiple poisons from glands on its skin. The poison of some toad species has been used as an hallucinogen. Because of this, the toad is often associated with witchcraft and sorcery. As an amphibian, the toad, like the frog, is frequently associated with water, particularly rain. It also symbolizes darkness, since it is often hidden in dark places. Commonly, the toad is a symbol of ugliness.

Tortoise: Tortoises are associated with the powers of the earth, and so often symbolize strength and stability. In many myths, the tortoise is the animal

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upon whose back the world rests. The tortoise also symbolizes longevity because of its long life span. In modern times, it most often appears both as a symbol of slowness and of avoidance, defensiveness, or refuge from attack (since it can withdraw into its shell).

Turtle: Sea turtles are associated with the powers of the water. They are often viewed as lunar animals, associated with the waters, the earth, creation, regeneration, longevity, fecundity, and involution. See **Tortoise**

Vulture: The vulture is a symbol of death, the dissolution of the body, and putrefaction, but also transformation and cleansing (since it eats carrion). It also symbolizes scavenging and opportunism (preying on the weak and helpless). The vulture was thought by some cultures to be sacred to the god or goddess of war, since vultures gather at battles.

Whale: The whale symbolizes the powers of the waters, the unconscious (because of its association with the depths), and power or size in general. The whale also symbolizes death and rebirth (as an agent of the "night sea journey," as in the tale of Jonah).

Wolf: At least in the west, the wolf is a symbol of ferocity, predatory nature, danger (the wolf at the door), cruelty, craftiness, and bloodthirstiness, but also nobility and courage. It is sometimes used as a symbol of the wilderness, desolation, or solitude (lone wolf). The wolf also appears as a symbol of rapaciousness and hunger (to wolf down food). In Jungian psychology, a prowling wolf represents untamed external energies.

Like other voracious creatures common to specific areas (such as the jaguar or crocodile), the wolf assumes some of the symbolism of the mouth as that which initiates through devouring and regurgitating. In this sense, the wolf's mouth is identified with night, death, and the underworld.

Woodpecker: Because of its drumming, many cultures have associated the woodpecker with thunder and the coming of rain.

Worm: Commonly, a symbol of spinelessness or wretchedness. The worm is also used as a symbol of death, dissolution, and decomposition. It is also associated with the soil and earth.

Parts of animals, particularly birds, frequently have their own symbolic associations and are often used to modify other symbols. Here are some of the most common:

Egg: The egg is the seed of life. It commonly symbolizes fertility, possibility, transformation, birth, beginning, and life. The egg also symbolizes perfection, wholeness, totality, the world, and immortality. The primal egg from which the world emerges appears in many myths. The egg wound round with a serpent represents the cosmos and time.

Feathers: The feather is a symbol of the bird as mediator between heaven and earth. In some Native American traditions, the feather decorations on ritual objects are considered as carriers of prayers. Because of their link to the

celestial and the divine, Native American cultures use feathers as symbols of initiation, spiritual attainment, and spiritual authority. In general, feathers symbolize wind, air, lightness or weightlessness, flight, the sky, and sun. The ancient Egyptians saw the feather as a symbol of truth and the soul, since in Egyptian conception of the afterlife, the heart of the deceased was weighed against a feather. If the heart was heavy with wicked deeds, it would outweigh the feather, and the soul of the deceased would be fed to the infernal serpent Ammit.

Fossils: Fossils represent time and eternity, life and death, evolution, petrification, and inertness. In general, fossils represent the obsolete and outmoded.

Horns: As animal weapons, horns are associated with power or strength, but also virility, fertility, and creative power. Horns have often been added to helmets or head-dresses to confer power or protection. In general, horns are associated with power, wildness, sexual potency, divinity, pride, and ambition. The horns of the bull or cow have often been associated with the moon because of their crescent shape. The ram's horn, however, is generally viewed as solar.

Shells: Shells, particularly those with spiral patterns, are also used as symbols of the vulva, the womb, and the feminine receptive principle, and hence, are also associated with birth, life, and fertility. Shells are used in many traditions as symbols of the Goddess, the feminine aspect of the divine. Shells also symbolize the watery principle, and the powers of ocean and tide. A shell filled with water is sometimes used in rituals to represent elemental water, or, when filled with sea water, the powers of the ocean. See **Spiral**

Wings: Wings symbolize the powers of air, flight, mobility, weightlessness, dematerialization, loftiness, and spiritual ascension. They are also associated with power, speed, volition, freedom, release, victory, transcendence, and knowledge. Wings are also symbols of protection (to be "under someone's wing"). Wings are one of the major attributes of supernatural creatures in cultures throughout the world. Since the sky is most often associated with the heavenly and the divine, angels are commonly portrayed with wings. See **Feather**

Meeting a Spirit Animal

This exercise is used to encounter and learn something about an animal archetype. It should be performed in a dimly lit spot, where you are comfortable and relaxed. Traditionally, this exercise should be accompanied by drumming or by using a ritual rattle to help induce trance. It is sometimes possible to obtain cassette tapes of shamanic drumming if you desire to use this method.

First, close your eyes and imagine the entrance to a cave, a tunnel, or simply a hole in the ground. Visualize moving through the cave or tunnel. Do

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not watch yourself from a distance, but imagine it as you would see it from your vantage.

Continue until you emerge from the hole or tunnel and begin to encounter a landscape. This landscape can be anything. It can be a forest, a beach, a desert, a larger cave, or anything that feels appropriate. If for some reason, you find your passage through the tunnel or cave blocked, don't worry. Either wait for the passage to become clear, or go back and try the exercise at another time.

Once you have reached a destination, begin looking around the area until you see an animal. If an animal does not appear, try the exercise again later on. Any animal might appear - do not try to encounter any particular animal. For the purposes of this exercise, avoid animals that are baring their fangs or seem particularly hostile, though hostile animals may represent attachments or obstacles to be dealt with at some time in the future.

If an animal appears, and seems friendly, ask it to tell you about its particular qualities and abilities. It may take some practice before you can do this without feeling like you are talking to yourself, but don't give up.

When the animal has finished, thank it for its help and knowledge. After it has gone, return through the tunnel and spend some time thinking about what you have been told.

Repeat this exercise occasionally. Pay special attention to animals that appear frequently, since they may be particularly relevant to you. Eventually, animals that you encounter often may become your spiritual guides or helpers.

Dancing an Animal

Repeat the first exercise to encounter an animal. This time, however, when an animal appears, ask for its help in becoming whatever kind of animal it is.

Concentrate on the animal and try to feel the nature of the animal flowing through you. As you feel the animal, let your body assume a position that seems appropriate.

Slowly begin to move your body as if you were becoming the animal. Let yourself make motions of hopping, swimming, crouching, flying, or whatever feels right for the animal you are becoming. If you feel like it, make any cries or noises that the animal would make.

Become the animal as much as you are able. Try to remember how it felt as a small child to imagine yourself to be some other creature. Try to feel the animal's qualities in yourself. As you move, imagine yourself moving through whatever environment the animal would normally inhabit. Try to see this environment through the animal's eyes.

Don't worry if you happen to encounter a "fantastic" animal. You can learn just as much from a mythical creature as from any other. As far as shamanic reality is concerned, there are no "mythical" animals.

After a while, when you feel the shape of the animal begin to slip away from you, thank the animal and let your body return to your normal posture. Return to your normal state of consciousness and try to integrate what you have experienced. Perform this exercise periodically, trying on different

animals as you encounter them. If you experience a particularly strong connection with a given animal, tell the animal that it is welcome to stay in your body and that you would be grateful for its help and teaching.

Evolutionary Progression

Use what you learned in the previous exercises to dance a series of animals. Begin with a single-celled creature, visualizing yourself as a microscopic animal swimming or floating in the primordial ocean. Make any motions that seem appropriate, incorporating them into a rhythmic dance.

After a little while, change your motions and visualize your transformation into a primitive invertebrate. Dance this creature for a while and try to feel how it would move. Next, transform into a fish, and add the fish's swimming motion to your dance.

When you feel ready, act out the motions of crawling up on to land. Visualize changing your fins into legs and transforming into some type of reptile. Dance through the motions of beginning to breathe air. (You can omit the legs if you want to be a snake). Curl up into an egg and emerge as a small mammal. Feel fur sprout over your body as you dance your new form and energy.

Transform into a primate, and add your new intelligence and curiosity to the dance. Finally, transform into a human being, rising erect and finally turning back into yourself. Spend a little while dancing as yourself.

You can also try using different animals at different stages of the exercise. For example, you could be an herbivore or a carnivore. You can also vary the sequences and become a bird or an amphibian. Try compressing the dance to develop a continuous sequence of motion from single-celled animal to
humanity.



Chapter 13: Mythological Creatures

Humanity has never limited its symbols to those creatures normally found in nature. Mythology is filled with fantastic creatures combining the attributes of almost every conceivable animal. In this way, mythology uses the "alphabet" of animal symbolism to express ideas that are not represented by specific "real" animals*. Mythological animals seem to fall into two main categories:

Emblematic Animals -- Creatures that symbolize the combination of forces or qualities associated with the animals that make up their various parts. For example, Pegasus embodies the power of the horse (strength, ability to bear a burden or a rider) with the power of flight, so it is sometimes used to symbolize thought, imagination, and spiritual ascension. Hybrid creatures often represent the unity of opposites and the combination of elements.

Monsters -- Creatures that symbolize chaos, imbalance, or destruction, such as the basilisk or chimera. In some cases, creatures are classed as monsters because of their "unnatural" form. Frequently, monsters can also be viewed as emblematic, since they combine the qualities of predatory or dangerous animals. Such creatures are often described in mythology as actually poisonous, living in desolate, blackened wastes made uninhabitable by their presence. Monsters were often thought of as omens -- symbols of change or disruption of natural order. The root, "*mon-strare*," means "to show." In many cases, monsters act as agents of initiation, representing obstacles, fears, or attachments that must be overcome, transformed, or transcended in order to progress along the magical or spiritual path.

For the purposes of creating magical symbols, the emblematic creature is most important. It is useful to study how various animal attributes have been combined to symbolize different spiritual or material forces. Many magical systems associate each letter of a magical alphabet with an animal. This association enables the magician to assign attributes to each letter in a spirit name, thus "assembling" a symbolic image of the spirit.

Here are some creatures commonly found in myths and folktales:

Amphisbaena: The amphisbaena is a snake with a head at either end; a symbol of duality. Also used to symbolize ambivalence.

* Note that referring to the creatures described in this section as mythological does not necessarily mean they are non-existent, but that they constitute a different order of being than the creatures typically found in nature. If you should happen to encounter such creatures during the experience of magical reality, do not be fooled into thinking that they are any less "real" than one's self. The "magical contract," which allows you to use the techniques of magic, also allows you to be affected by the contents of the magical world.

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Basilisk: From the Greek "*basileus*," or king. According to legend, a basilisk is created when a hen lays an egg upon a bed of dung and a serpent or a toad hatches the egg. The creature is described as having yellow, toad-like eyes in the head of a cock, the body of a serpent, the talons of a cock, and a three-pointed sting on its tail. The basilisk was said to be so poisonous and malignant that its tread split rock, its hiss burned, and its breath, its gaze, and the touch of its tail all killed. Its mere presence in a region was thought to spread madness and hydrophobia. The basilisk could only be destroyed by a cock (a solar symbol), a weasel, or by meeting its own gaze reflected in a mirror or in crystal. (The weasel was possibly confused with the mongoose, a traditional enemy of serpents, by the writers of medieval bestiaries.)

The basilisk might be considered to be an aspect of the serpent archetype. It is sometimes said to be the king of the smaller serpents, just as the dragon is the king of the larger serpents. The basilisk is a symbol of evil, sin, and all else that is harmful and destructive. It was also used to symbolize the desolation of wastes and deserts. In alchemy, the basilisk is used to symbolize the destructive fire that precedes purification and transmutation.

Behemoth: The Behemoth symbolizes the powers of the earth. It is usually described as an unbelievably immense hippopotamus- or elephant-like creature. The behemoth is the cthonic counterpart of Leviathan.

Capricornus: The capricornus is a creature with the front half of a goat and the tail of a fish. It symbolizes the power and life principle of the ocean, evolution, and ascension from the depths. It is also sometimes used to symbolize the dual nature of the land and sea.

Centaur: The centaur is a creature with the head, arms, and torso of a man atop the body of a horse. It symbolizes anger and untamed passions, but also the intellect joined with will.

Chimera: The chimera has the head, mane, and legs of a lion, the body of a goat, and a **serpent** (with head) as a tail. It is a symbol of the power of storms and winds (the dangers of land and sea). In modern times, the chimera is commonly used to symbolize the impossible; a vain or foolish fancy.

Cyclops: Like giants in general, the Cyclops is a symbol of brute force and chaotic, unbalanced, or primitive nature. In addition, the Cyclops' single eye signifies a low level of intellect, understanding, or spiritual development. This holds true for many one-eyed beings in myth, whose single eye is frequently accompanied by gigantism and deformity. See **Giant**

Dragon: The dragon is a great scaly, reptilian beast, sometimes winged, often horned. In the oldest myths, the dragon is nearly always associated with water -- in cosmic terms, the primal ocean of chaos. The dragon frequently appears in myth as the embodiment of untamed natural power (such as wind, rain, rivers, mountains and other manifestations of earth-energies), the powers of water and the oceans, and celestial power. As a manifestation of primordial power, the dragon is also used in the myths of later, patriarchal cultures

(particularly western cultures) to symbolize chaos and darkness - in Jungian terms, the regressive forces of the unconscious. Western mythology abounds with solar hero/dragon grudge-matches such as Michael and the Great Serpent, St. George and the dragon, Horus and Typhon, Marduk and Tiamat, Apollo and Python, and so on. In the east, the dragon is still seen as a symbol of happiness, capable of producing the elixir of immortality. As a winged serpent, the dragon symbolizes the union of matter and spirit. As a guardian of treasure or secret knowledge, the dragon is a symbol of initiation. The word dragon is derived from a Greek word meaning "to see." See **Dinosaur and Serpent**

Dwarf: Dwarves are usually portrayed as short, broad, powerfully built, bearded men, with earthy complexions and craggy or rough-hewn features. In myth, dwarves are often associated with secret powers or hidden treasure. Like giants, dwarves are also associated with pre-human ages -- an earlier order of creation. Like gnomes, dwarves are often thought of as guardians of the interior of the earth and have long been part of the mythology of mining.

Fairies: Fairies can be viewed as emissaries of the unconscious, symbolizing the powers of the spirit, particularly the imagination. They are also often seen as symbols of the powers of vegetation and nature, related to elementals, but perhaps more complex.

According to Jean Chevalier and Alain Gheerbrant in *A Dictionary of Symbols*, fairies are associated with a triple rhythm that is actually four-fold, representing the phases of the moon and the rhythms of the seasons:

"The moon is visible for three of these phases, but disappears during its fourth when it is said to be "dead." Similarly life, in its vegetable form, waxes when it comes out of the ground in Spring, is at its fullest in Summer, wanes during Autumn and vanishes during Winter, a time of silence and death.

If fairy lore is closely examined, it will be seen that its anonymous authors have not disregarded this "fourth time." This is the period of breakdown when the effects of the fairy's transformation into human shape wear off. The fairy shares in the supernatural because her life is continuous, not discontinuous like ours and like that of every other earthly living thing. It is quite natural, then, that fairies should remain invisible during the dead season when they do not appear."

Ghost: Depending on one's point of view, ghosts are the spirits, shells, psychic remnants, or psychological impression of the dead. In psychological terms, they can be viewed as the return of the repressed, symbolizing that which is disowned, feared, or rejected.

Giant: Many creation myths describe an immense primordial being that sacrifices itself (or is killed) to allow the creation of the world. Often, the earliest creatures in myths are giants who share the qualities and powers of

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this original being. In fact, giants appear in the myths of almost every culture. Giants symbolize both the overwhelming manifestations of untamed nature and those forces within humanity that we are unable to control.

Gorgon (Medusa): The gorgon is described as a woman with snakes as hair. It symbolizes fear and terror (since the sight of the Gorgon turned its victim to stone).

Gryphon: The gryphon is a creature with the head and wings of an eagle and the body of a lion. It is most often associated with the sun and gold, but is sometimes used to symbolize combined powers of earth and sky, the union of terrestrial and celestial strength. It is also used to symbolize vigilance and the combination of intelligence and strength.

Hydra: The hydra is a many-headed serpent or dragon. It is sometimes used as a symbol of difficulties or obstacles (since it grows two new heads for each one cut off). The hydra is also sometimes used as a symbol of chaos, the powers of water, life-force, and the powers of nature.

Kraken: The kraken is a symbol of the primordial ocean and the powers of the waters. It is usually described as an unbelievably huge squid-like creature. Like the squid and the octopus, the kraken is associated with the symbolism of the spiral.

Leviathan: The leviathan is an aquatic counterpart to the Behemoth, usually described as an unbelievably huge fish. Like the kraken, it is an embodiment of the primordial ocean and the powers of the waters. Like the dragon, the leviathan's association with the primeval ocean also links it with the symbolism of chaos and darkness.

Lycanthrope (Werewolf): The werewolf is usually described as a creature with the body of a human and the head, fur, and claws of a wolf, but may also appear as a human transformed completely into a wolf. It symbolizes irrationality, blood lust, and brutal nature.

Mermaid: The mermaid has the head, torso, and arms of a woman and the tail of a fish. It appears as a symbol of the beauty, lure, and treachery of the ocean (since mermaids were said to lure sailors to their doom). The mermaid is also used as a symbol of the spiritual aspect of the oceans.

Merman: The male counterpart to the mermaid, the merman is a creature with the head, torso, and arms of a man and the tail of a fish. It is generally used to symbolize the power of the ocean.

Minotaur: The minotaur is a creature with the body and arms of a man and the head of a bull. It is sometimes used to symbolize unbridled passions and desires.

Nymph: Nymphs are thought to exist as both beautiful women and specific locations that the women embody, such as groves, springs, or grottoes. Nymphs are personifications of the creative and life-giving activities of nature,

most often identified with the outflow of springs. While tending live away from humanity, nymphs might be encountered by lone travelers who, hearing their music, might see them dancing or bathing in a stream or pool. Such encounters could be perilous, sometimes causing besotted infatuation, loss of speech, madness or stroke to the unfortunate human (generally male) who could not throw off their obsessive attraction.

Pegasus: A horse (usually white) with wings, the winged horse is a symbol of the aspiring higher mind. It is a symbol of inspiration, imagination, creativity, and ascension. Just as the horse is a shaman's mount, providing transportation between the worlds, Pegasus is a symbol of astral travel and mediation between different levels of consciousness. In Greek myth, Pegasus was born of the blood from Medusa's severed head mixed with sea-sand by Poseidon, thus Pegasus could be viewed as the powers of the spirit and creative imagination after fear is overcome.

Phoenix: The phoenix is usually described as a large beautiful bird with brilliant red and gold plumage. The only one of its kind, the phoenix lives many hundreds of years and then immolates itself (either on an altar fire, or in some stories, in a nest made of spices which is ignited by the sun and the fanning of the phoenix's wings). The phoenix lies dead for three days (perhaps symbolizing the dark of the moon), and then rises alive from its own ashes. The phoenix is hermaphroditic and is said to feed on dew (since it will not harm any living creature). The phoenix symbolizes sacrifice, resurrection, renewal, death and rebirth, initiation, and immortality. Though primarily a fire symbol, the phoenix combines male/female and solar/lunar attributes. It is sometimes viewed as a symbol of the sun and its spontaneous rebirth as a symbol of the sunrise. The word phoenix may be related to *phoinos*, meaning blood-red, perhaps referring to its association with fire.

Roc (or Ziz): The roc is a gigantic bird, said to feed its young on elephants. It is sometimes viewed as a symbol of the powers of the air.

Satyr: The satyr is a creature with the head, torso, and arms of a man, and the horns, beard, and hind-quarters of a goat. The satyr symbolizes profane masculine energy, untamed nature, license, lust, and lechery. It is also associated with fertility.

Siren: Sirens are described as hybrid creatures with the heads and breasts of women, but the bodies of birds or, more commonly, fish. In myth, they seduced passing sailors with their beautiful faces and irresistible song, luring them to their deaths in the ocean.

In the outer world, sirens are symbols of the dangers of the sea. In the inner world, like most mythological creatures associated with water, such as nymphs and undines, sirens symbolize the destructive qualities of unbridled desire, obsession, and unbalanced emotion. See **Mermaid** and **Nymph**

Sphinx: The sphinx is a creature with the head of a man or woman, the body of a bull, the legs and tail of a lion, and the wings of an eagle. It is a symbol of

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the enigmatic, since in Greek mythology, the sphinx asked a riddle of everyone that passed and devoured those who could not answer correctly. The sphinx is also used as a symbol of the whole human-being (since it is a combination of the creatures usually associated with the four elements; air, earth, fire, and water). It is sometimes used to symbolize spirit and the sun.

Unicorn: The unicorn is a white horse-like creature with a straight, spiral horn in the center of its head. It is usually used to symbolize innocence, purity, virginity, and chastity (since, in myth, the unicorn can only be approached by a virginal maiden). Often associated with the symbolism of the moon, the unicorn is sometimes portrayed in myth as an enemy of the lion (a traditional solar symbol). The unicorn is also used as a symbol of the intellect and the sublimation of sexual energy, because of the phallic single horn rising from its forehead.

Assembling a Mythological Animal

You can combine animals to describe concepts or forces, just as you combine the members of any other symbolic category.

Choose a concept or force that you want to represent. Next, choose between two and five animals. All the animals can be associated with the concept or force, or each animal could represent related concepts or forces.

Imagine combining different parts of the animals to form one creature. For example, if one of the animals chosen is a bull, the composite creature might have the legs and hooves of the bull, it might have the head of a bull, or perhaps it might have only the bull's horns. In some cases, you can use an attribute of an animal without actually using a specific part. For example, instead of having a fish's head or tail, perhaps the composite animal might be partially or completely covered in scales.

Keep trying different combinations until you have created at least three composite creatures using the animals you have chosen. Notice how different combinations of parts seem to give a different feel to each composite creature. You may find that symbolic elements when placed in one position, such as the creature's head, have a much stronger influence than when placed in other positions.

Try the exercise again, only choose two different concepts or forces. This time, select one or two animals associated with each of the two concepts or forces. Notice how combining two animals associated with different concepts produces a composite concept and new set of associations. Again, rearrange the parts of the animals until you have designed three different creatures. Now look again and compare the influence of each concept when the parts of its associated animal(s) are arranged in different ways.

Chapter 14: The Human Body

Often, primordial humans such as Adam Kadmon in the Hebrew tradition or Pan-Ku in Chinese mythology, represent the human archetype or prototype, the mold of all humanity. In the case of mythic progenitors, such as Adam and Eve, they serve as the image of “everyman” symbolizing the permanence and nature of the human condition.

The human body as a whole symbolizes the axis of the universe and the center of existence. The body is the interface between the self and the world, acting as a bridge between the physical and the spiritual. Certainly for each individual, the body is the central core (the microcosm), wherein every aspect of the universe (the macrocosm) has its counterpart.

Ancient Chinese physicians made the following correspondences between the world and the human body:

| | |
|------------------------------|-------------------------------|
| Head | the sky |
| Hair | the stars and constellations |
| Eyes and ears | the sun and moon |
| Breath | wind |
| Blood | rain |
| Bodily vessels | streams and waters |
| Veins | valleys and rivers |
| Body (as a whole) | the element earth |
| Skeleton | mountains |
| Heart | the Great Bear constellation |
| The 7 apertures of the heart | the 7 stars of the Great Bear |
| The 5 internal organs | the 5 elements |
| The 8 parts of the body | the 8 trigrams of the 1-Ching |
| The 9 apertures of the body | the 9 gates of Heaven |
| The 4 limbs | the 4 seasons |
| The 12 principal joints | the 12 months |
| The 360 minor joints | the days of the year |

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Here are some of the other common symbolic associations of the human body:

Arm: Generally, the arm is a symbol of physical vigor, strength, the projection of power ("a long arm"), work, and activity, but also help, protection, authority, and justice. Divinities are often portrayed with more than two arms to signify their omnipotence.

Beard: The beard is used as a symbol of manhood and wisdom. A tangled beard, like wild hair, is sometimes used as a symbol of madness. See **Hair**

Belly: The belly is often considered the seat of life, both as womb and as the center of transmutation and digestion. In alchemical symbolism, the belly was often used as a symbol of the alchemical laboratory. The belly is also a symbol of the gross appetites, gluttony, and hunger. To "get a belly full" is to have enough or too much. See **Stomach**

Blood: Blood is an almost universal symbol of life, strength, and soul, sharing some of the symbolic associations of the color red, fire, and the sun. Sometimes referred to as the water or river of life, blood flows through our bodies as long as life lasts. Chemically, blood is very similar to seawater, a characteristic remaining from our origins in the ocean. Many cultures have taboos connected with spilling or consuming blood, all rooted in the essential belief that blood is linked with soul or spirit. Ground where innocent blood has been shed is often thought to be accursed. Likewise, in some cultures, the blood of animals or humans was ritually drunk to absorb their worthwhile qualities. This ancient belief is even reflected in the Christian Communion. As the vital essence of life, blood is the primary element in both human and animal sacrifice. It was a common belief that blood is a food for supernatural beings and is connected with divine life. Many rituals involve anointing an altar, magical objects, or human beings with blood as a form of empowerment or consecration. The most solemn of pacts, both supernatural and otherwise, are traditionally signed or sealed in blood.

There are many references to blood in common usage. Bad blood causes violence. When angry, one's blood boils. Young blood rejuvenates. Something done deliberately and dispassionately is done in cold blood. Inherited characteristics are in the blood. People in love or passion are hot blooded.

Bones: The bones are the last earthly traces of the dead, significant partly because they last so much longer than the flesh. The bones are commonly viewed as a symbol of death and the impermanence of flesh, but also as the seeds of the body and its hope for resurrection. As a relatively enduring part of the body, bones have sometimes been viewed as the center of a creature's being and life force. To feel something in one's bones is to feel it in your innermost self. Perhaps because of the association of bones with life force and the dead, many cultures have used bones in various forms of divination, from "throwing the bones" to reading the cracks in bones scorched by fire.

In many cultures, particularly those in which hunting was of great importance, the bones of slain animals were returned to the earth (or in some cases, fire or water) so that its kind would continue to renew itself. Bones are often used as symbols of ancestors and are revered in many societies. Bones also symbolize support, core or foundation, and sometimes, inner virtue. See **Skeleton**

Brain: The brain is typically a symbol of the mind and intellect.

Breast: The female breast is often used as a symbol of both physical and spiritual nourishment, motherhood, comfort, security, and plenty. The breast is also a symbol of the nurturing aspect of the universal mother. Because of this, goddesses have been portrayed in some cultures as many-breasted. Partly because of its associations with nurturing, but also because it is the seat of the heart, the breast (both male and female) is a symbol of affection.

Breath: Breath, like blood, is a universal symbol of life, animating force, soul, and spiritual essence. Breathing is the first action after birth. Breath is so much associated with life that many creation myths describe being women impregnated by the wind, as in the Finnish Kalevala. In ritual, incense is often used to represent the breath of life. See **Lungs**

Ear: Typically, the ear is a symbol of perception, hearing, awareness, and acuity.

Eye: Almost universally considered the most important organ of the senses, the eye is a symbol of intelligence, consciousness, and spirituality. This is partly due to its association with light and partly because it is the primary organ of perception, allowing human beings to organize the patterns of the world. The eye is also a symbol of perception, clarification, discernment, omniscience, enlightenment, knowledge, vigilance, and wisdom.

The eye is frequently associated with the sun, the moon, or the stars. The sun in particular, has been thought of by many cultures as an all-seeing eye. Likewise, the eye has often been used as a symbol of various all-seeing, all-knowing deities.

Heterotopic eyes (eyes transferred anatomically to various parts of the body, such as a hand) are often used to symbolize spiritual sight, clairvoyance, or superhuman knowledge. In the Scriptures, angelic beings are frequently described as "full of eyes all round and within." Likewise, deities have often been portrayed as many-eyed.

The left eye has most often been associated with the past, passive forces, and the moon, while the right eye is associated with the future, active forces, and the sun. A third eye often symbolizes illuminated consciousness and inner or spiritual vision, since it unifies perception. A single, unlidged eye is sometimes used as a symbol of divine essence and knowledge. A single eye in a mythological being such as a Cyclops, however, most often symbolizes diminished or primitive perception and lack of understanding.

Blindness is often used as a symbol of ignorance and spiritual lack. Sometimes, however, blindness is used to symbolize sight turned away from

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the material world, inner sight, and spiritual vision or clarity. In this context, blindness is associated with clairvoyance and prophecy.

Face: The face is the first thing noticed of one's appearance. It is the primary image of the self presented to the world, yet the face can never be directly seen by oneself, but can be perceived only through the use of a mirror. The face is typically thought of as the organ of expression and a symbol of the outward personality. The face is the seat of the senses and the doorway of the soul. It is a symbol of both the external image and of the whole self.

Fingers: The fingers are differentiations of the essential organ of action, the hand. As such, the finger is a symbol of indication, manipulation, and hence, fate. The fingers also symbolize counting and touch. The finger on the lips is a symbol of silence or secrecy. The ring finger, particularly that of the left hand (nearest the heart), is associated with love and fidelity. The word finger probably derives from a Germanic root word meaning five. See **Hand**

Foot: The foot symbolizes stability (to "have one's feet firmly planted on the ground"), but also beginnings (to take a step). The foot is a symbol of will (putting one's foot down), because of its connection to motivation and to standing. The foot also symbolizes foundation, progress, freedom of movement, and travel. Placing one's foot on something is a symbol of possession or dominance. Kissing another's foot is a symbol of submission. The footprint is a symbol of presence, and hence, also of possession or occupation. Foot washing is often a part of rituals of cleansing. Washing another's foot is a symbol of great devotion or respect.

Genitals: The genitals, both male and female, are typically symbols of generation, reproduction, fertility, life force, and lust. See **Phallus**

Hair: Hair has often been thought of as a repository of life force, associated with bodily strength, virility, and magical power. Shearing the hair was considered an act of degradation and humiliation in many cultures, inflicted on slaves, criminals, and defeated captives. Shaving the head has also been viewed as an act of ritual mourning, sacrifice, surrender, or the renunciation of specific qualities, rights, or even identity. The ritual cutting of hair accompanies entrance into monastic life in nearly every culture with monastic practices. The style and cut of hair has always been an indicator of social or spiritual states. In many societies, hair remained uncut during a war, a journey, or during the period of a vow. Hair on the head is usually associated with spiritual forces (since it grows from the head). Hair, particularly abundant body hair, is sometimes used to symbolize instinctive forces and primitive, base, or animal nature. Like blood, spittle, fingernails, and so on, hair is sometimes thought to retain its connection to the donor, and so is often used in homeopathic magic. See **Beard**

Hand: The hand is the part of the body most associated with power, manipulation, and action. The words manifestation and manipulation derive from the same root as "*manus*," the Latin word for the hand. The hand's

connection to action and power can be discerned in many idioms still in common use, such as "to lay hands on" or "to get out of hand." The laying on of hands represents the transmission of power. Images of the hand have been used in protective magic since at least Neolithic times. The handprint (often painted in red) is one of the oldest images used by humanity and is still placed on dwellings by many cultures today. The washing of the hands symbolizes innocence (clean hands) and purification. The hand in general is used as a symbol of action, grasp, ability, assistance (to lend a hand), salutation, blessing, and writing.

The various motions of the hand all have their own symbolism. The pointing hand symbolizes direction or indication. The fist is a symbol of strength, unity, and force. The open hand symbolizes both generosity and receptivity. The raised right hand is a symbol of protection and blessing. Raised hands, or hands open with palms outward symbolize acceptance. Two hands, fingers up and palms together, is a symbol of supplication or adoration. The right hand on the left breast (the heart) is a symbol of obedience. The left index finger raised and pointed towards or touching the right palm symbolizes argument or discussion. Hands clasped with fingers intertwined is a symbol of unity. The fingers and thumb also have phallic connotations, commonly invoked in insulting gestures around the world. See **Hand and Thumb**

Head: The head is often considered the essence of being, seat of the soul, and a symbol and source of magical power. The head, containing the organs of speech, is associated with speech and prophecy and is similarly used to symbolize cognition, perception, wisdom, intellect (to use one's head), the mind, control and rule (to be head of), awareness, and spiritual life. It is a symbol of the driving force or intention, government, legislation, and enlightenment. The head also symbolizes the manifestation of the spirit (as opposed to the body, which symbolizes matter). See **Ear, Eye, Face, Mouth, and Nose**

Heart: Sharing many of the symbolic associations of blood, the heart is often considered to be the seat of emotions, hopes, and desires. In the west, the heart's primary symbolism is passion, whether religious, spiritual, worldly, or sexual. It is the source of life and vitality (to be hearty), and will (wholehearted). To "take heart" is to be of good courage. The heart is a symbol of the inner self, the core and secret center beneath the surface that reflects the state of the soul. In Egyptian myth, Ma'at (the goddess of truth and justice) weighed each person's heart after death, comparing it to the weight of a feather. Even today, we say that someone's heart is light or that one is heavy-hearted. The heart is also associated with romance, of course, but really any love, since one can "give your heart" to anyone or anything. Because of its associations with center, life, and vitality, the heart has often been associated with the Sun. The heart is a symbol of the spirit combining knowing and being, hence, it is a seat of intuition (to know in one's heart). When one's heart is open, one is receptive to outside influences and perceptions.

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The systole (contraction) and diastole (expansion) of the heart are sometimes seen as symbols of creation and destruction, involution and evolution, and cosmic cycles. See **Blood**

Heel: Like the foot as a whole, the heel is a symbol of foundation, the cornerstone of the human being. To set one's heel on something is to dominate or lay claim to it. Perhaps, because of this, to be a heel is to be selfish. See **Foot**

Intestines: The intestines symbolize digestion, intuition (a gut feeling) and, most commonly, fortitude (to have guts). See **Belly**

Joints: The joints are symbols of flexibility and communication (as well as connectivity.).

Leg: The legs are symbols of locomotion, movement, progression, duality, and support. To be "without a leg to stand on" means that one is in an indefensible position.

Lips (Kiss): The lips take on special significance in the context of a kiss. The kiss symbolizes the joining of spirit to spirit, partaking of the symbolism of breath. The kiss is used as a symbol of union and love, but also, sometimes, of reverence or submission. See **Mouth**

Lungs: The lungs are associated with respiration and breath, and are thus symbols of life and cycles. See **Breath**

Mouth: The mouth is a symbol of speech and communication, but also assimilation, hunger, and eating. The mouth sometimes appears as a symbol of destruction (as in the maw of the underworld), since it is the organ of eating and swallowing, as is illustrated by the wolf as grandmother in the fairy tale of Little Red Riding Hood. Indeed, certain creatures such as the lion, crocodile, and wolf sometimes have similar symbolic associations as the devouring aspect of the mouth. ("My, Grandma, what big teeth you have!") Hell has been portrayed as a devouring mouth by both Eastern and Western cultures, though the idea of the hell mouth seems to have been more prevalent in the West. Throughout much of Christian history, the entrance to Hell has been portrayed as a mouth.

Navel: As the body's center of gravity, the navel is the midpoint between higher and lower nature. The navel is a symbol of the center, both of the individual and the world (such as the Greek *omphalos*). It is a place where different levels of existence meet, such as the worlds of humanity and the gods, and the living and the dead.

Neck: The neck is the mediator between the heart and the head. In general, a symbol of vital connection and mediation.

Nerves: The nerves are a symbol of focus and will. To "have nerve" is to have courage, but also to be arrogant or aggressive. To "lose one's nerve" is

to lack courage. Oddly, to be all nerves or to be nervous is to be jittery and unsure.

Nose: Like the eyes, the nose is typically a symbol of perception and discernment. The nose, however, is a symbol of intuitive rather than rational perception. To follow one's nose is to move instinctively.

Phallus: Typically, a symbol of male sexual potency and the generative power of nature. William Burroughs has claimed that the ancient Egyptians used the hieroglyph of the phallus to mean "to stand in the presence of." See **Genitals**

Shadow: The shadow is the image or double of the self. A shade is the soul in the after life, a ghost or spirit. In Jungian terms, the shadow is the unconscious, that which is hidden. In some Native American languages, the same word is used for the shadow, image, and soul. The shadow is also used as a symbol of the fleeting, mutable, and unreal. See the section **Defining Archetypes**

Shoulder: The shoulder is generally seen as a symbol of strength, power, making, striving, accomplishing, and the ability to bear a burden. To lend a shoulder to cry on is to lend support. For something to be on one's shoulders is to take responsibility for it. To put one's shoulder to the wheel is to exert effort.

Skeleton: In general, the skeleton is a symbol of mortality, death, and disintegration. It is also used as a symbol of ascetic renunciation. See **Bones**

Skin: The skin is a symbol of touch, sensation, covering, and protection. To be thin-skinned is to be overly sensitive. To be thick-skinned is to be tough.

Skull: The skull is sometimes viewed as the equivalent of the vault of heaven, sharing some of the symbolic associations of the dome. Like the skeleton as a whole, it is often seen as a symbol of death and mortality. See **Bones** and **Head**

Spine: The spine symbolizes the axis-mundi, sharing many of the symbolic associations of the tree and the column. Many cultures have related aspects of the mind, body, personality, and spiritual development to particular points on the spine (the most notable example being the chakras [lotuses] of Hindu yoga).

Spittle: As a bodily fluid containing the vital element of water, spittle is often associated with life force. Spittle has frequently been used in rituals of consecration or anointing and in the ratification of agreements (still seen in custom of spitting in the palm before clasping hands). In some cultures, the act of spitting was seen as a sacrifice of vital moisture. Spittle is used in homeopathic magic because of the belief in its continued connection to the donor. If something "doesn't mean spit," it is worthless.

Stomach: Like the intestines, the stomach is a symbol of digestion and fortitude. To "not have the stomach," is to lack will or courage. To "not be

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able to stomach," is to be disgusted. The stomach is also a symbol of appetite and the lower nature. See **Belly** and **Intestines**

Teeth: The teeth commonly appear as symbols of power and sexual potency. To be toothless is to be feeble or ancient to the point of ineffectiveness. Toothlessness is generally viewed as a symbol of frustration, castration, and loss of strength or life force. Something "with teeth" or "with bite to it" has power. To sink one's teeth into something is to possess it or focus the will upon it. To bare the teeth is a symbol of fierceness or aggression. To "chew on" something is to consider or process it. To "bite off more than one can chew" is to use poor judgment, to be inadequate to a task, or to lack sufficient power or strength.

Thigh: The thigh is usually seen as a symbol of strength and support.

Thumb: The thumb is a symbol of decisiveness (thumbs up or thumbs down), strength, power, and the transmission of power. To be "under someone's thumb" is to be controlled. Yet, to be "all thumbs" is to be clumsy. The thumb is also sometimes viewed as a phallic symbol, representing creative force. See **Fingers** and **Hand**

Tongue: The tongue is a symbol of taste and discrimination, speech and communication, language (tongues), truth, and falsity (to speak with a forked-tongue). In Egyptian myth, Ptah created the world using heart and tongue (will and word). To be sharp-tongued is to wound with words.

Womb: The womb is universally associated with manifestation, fertility, and spiritual regeneration. Rituals of immersion often symbolize a return to the womb and a new birth, with the regeneration and renewal that implies. Caves have typically been viewed as the womb of the Earth Mother. In many traditions, it was thought that precious stones or metals grew in the rocks as in a womb.

Wrist: In some African societies, the wrist is viewed as a symbol of skill, since it controls that which is done by the hand. In this sense, the wrist symbolizes control and the transmission of power. Perhaps this is similar to the idea behind the saying, "It's all in the wrist." A "flip of the wrist" is a gesture of finesse.

An Alphabet of Physical Gestures

As an exercise, try to create a magical alphabet based on gestures or physical positions. In this case, the "lynchpin" of the system, instead of being a graphic sign, is a hand gesture or a particular stance.

If you have associated states of mind or concepts with specific parts of the body, try assigning symbolic associations to yoga positions or other exercises that strengthen or stretch those parts.

If you have associated symbols with different emotional states, try assigning each symbol to a stance or gesture that expresses the appropriate attitude or emotion.

Virtually all traditions use various hand gestures or body positions in dance or ritual to symbolize different spiritual concepts, such as an attitude of acceptance, contemplation, or adoration. For example, the gesture of drawing aside a veil or opening a door is sometimes used to symbolize the passage from one plane to another, particularly the transition between the mundane and sacred realms.

There are a variety of sources to examine, if one wants to pursue this approach. You might want to examine a manual alphabet such as American Sign Language (Amslan) or the military system of semaphore signals (using two signal flags).

If you want to go into greater depth, a variety of systems have been developed to notate dance or other movement systems. The following works might be of value in recording detailed physical movements for ritual:

Dance Notation: The Process of Recording Movement on Paper, A. Hutchinson Guest, Dance Books, London, 1984

Choreo-Graphics: A Comparison of Dance Notation Systems from the Fifteenth Century to the Present, A. Hutchinson Guest, Gordon and Breach Science Publishers S. A., 1989

Perhaps the most widely known system of physical notation is Labanotation. This system has been used to record movement in dance, yoga, and martial arts, and can supposedly record even detailed hand movements, though I have heard it is exceedingly complex. The principle work by Laban would be a good place to start:

Language of Movement, R. Laban, Macdonald and Evans Ltd, 1966

Dancing Your Name

If you develop an alphabet associated with gestures or postures, try dancing your name. Try dancing a word or a phrase.

In rituals of invocation or evocation, you could use this technique to dance the name of a magical being. This could be particularly effective for invocations, where the intent of the ritual is to achieve temporary possession by a magical being to gain some of its knowledge or abilities.

Dancing a Story

Choose a myth that you find personally meaningful. If you like, you can use one of the myths you chose or created during the exercises in the Archetypal Processes section.

List the different parts or phases of the myth and assign a gesture, body posture, or series of postures to each phase. Each posture or gesture should remind you in some way of the part of the story it represents.

Try to dance the myth. This dance can be as simple or as complex as you would like, but it should be long enough for you to feel a sense of energy and rhythm. Under the best circumstances, such a dance would have a fluid,

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evocative feel, allowing you to feel the myth emotionally rather than thinking about it intellectually.

Chapter 15: Objects and Tools

The objects and tools we produce, our artifacts, are extensions of the human mind and spirit. In the most general sense, all tools and weapons symbolize power, since they are intended as literal extensions of our innate physical abilities.

Our first tools and weapons were sticks and rocks – eventually developing into club, lever, spear, hammer, and axe. This is why the rod and staff are universal magical tools; they are simultaneously club, lever, ruler, spear, cane, stylus, prop, and hoe.

As the possessions of gods and other mythic figures, tools and objects often help define their symbolic nature and purpose. Even if you knew nothing else, you would get a very different impression from a statue or painted figure, depending on whether the figure portrayed held a spear, a pitcher of water, fishing net, and so on. This is carried to the furthest extent in Hindu religious iconography, where deities are frequently depicted as having many arms. Multiple arms symbolize power, but they also allow each deity to be shown holding a variety of objects, tools, and weapons that illustrate the deity's myth and are emblematic of its nature.

Obviously, most objects receive their symbolic associations either from the way they are created or, more commonly, the task they are intended to accomplish. Here are some common tools and objects, both ancient and modern, along with some of their symbolic associations:

Abacus: The abacus is the emblem of arithmetic and a symbol of calculation.

Aircraft: The aircraft often substitutes in dream and symbolism for monsters and fabulous creatures (such as the winged horse) in myths of the past. The aircraft is a symbol of power, speed, freedom, ascension, and spiritual aspiration. Like many forms of transportation, there is a symbolic association with the accomplishment of will or the attainment of goal, in the sense that there is a connection between the plane (or ship or whatever) and the destination.

Anchor: The anchor is a symbol of stability, safety, security, and hope, since it is the source of the ship's safety and stability during the storm. It is also used as a symbol of steadfastness and fidelity. On the negative side, the anchor is a symbol of that which drags one down or holds one back. See **Boat**

Anvil: The anvil is a symbol of earth and matter. It is viewed in some cultures as the bride of the blacksmith (who symbolizes a creative fertilizing force).

Arrow: As one of the earliest and most effective weapons used by humanity, the arrow's ability to kill at a distance made it an important symbol in cultures all over the world. The arrow is a symbol of direction, impulse, decision, and determination ("straight as an arrow"). It is also used as a symbol of piercing

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and penetration, sometimes used to portray a ray of light, particularly sunlight (and hence, intuition and the power of thought). The arrow also symbolizes fate, menace, and sudden death. As the shaft of light that pierces the darkness, the arrow is a symbol of knowledge. The arrow has often been used as a symbol of the influence of a symbolic agent such as Death or Cupid (frequently depicted aiming arrows at intended targets). The arrow is sometimes used as a symbol of lightning (the thunderbolt), virility (because of its phallic qualities), and desire. It still possesses strong connotations of speed and swiftness, though in modern times, it is often replaced in symbolism by the rocket. The arrow symbolizes that which ascends (following the arc of experience), and so is a symbol of the advancing self.

Athamor: The athamor was the alchemist's furnace, where physical, moral, and spiritual transformation occurred. It shares some of the associations of the womb and the world-egg. See **Forge** and **Oven**

Axe: The axe was one of the first tools known to humanity, and has long been an almost universal symbol of divinity and royalty. It is associated with thunder and lightning by many cultures, perhaps because of the sparks thrown off and the sound made by the axe's impact. In ancient times, the axe was associated with war and destruction, sacrifice, and execution. Even today, it is still associated with firing and dismissal ("getting the axe"). The axe is a symbol of the critical faculty or intellect, because it cuts to the roots. The labrys, or double-bladed axe, has often been associated with lunar power and phases of the moon because of the traditional half-moon shape of the blades. Other sources, however, claim that the labrys was shaped like a butterfly, which was used as a symbol of the soul by the Cretans. The labrys is also used as a symbol of matriarchy, particularly in feminist spirituality. The labrys has sometimes symbolized the dual nature of power that "cuts both ways."

Automobile: Often, in modern times, the automobile is used as a symbol of the self and the body (the vessel of the soul). It takes over some of the symbolism once associated with the horse, the chariot, and later, the horse and carriage. Like the horse, the automobile symbolizes power, and in modern society, financial success, status, and freedom. The automobile's engine symbolizes the will and the body, while the driver symbolizes the intellect and the spirit. Like the airplane, the automobile sometimes fills the role of the monster or fantastic creature of older myths. Like transportation in general, the automobile has connotations of action, transition, the accomplishment of goals, and the attainment of desires – the automobile is something that you use when you are (or at least want to be) going somewhere to do something. Of course, many people would argue that automobile is also used as an expression of would-be masculinity or status.

Bag: The bag symbolizes containment, certainty (in the bag), secrecy or mystery (the black bag), and blame (to be left holding the bag).

Ball: In many older cultures, the ball was associated with the sun. Ball games (and the movement of the ball) were associated with the movement of the

sun. The ball also shares some of the associations of the sphere (the three-dimensional form of the circle), symbolizing perfection and unity.

Basket: The basket is a symbol of the womb. When filled with fruit, it is a symbol of fertility and plenty, possessing much of the symbolism of the cornucopia.

Bed: The bed is a symbol of rest, repose, sleep, and regeneration, but also birth, sickness, and death. Because of its associations with birth and death, the bed symbolizes an unmanifest condition of self at the beginning or end of the cycle. The bed is also a symbol of sexuality, love, and marriage.

Bell: The sound of the bell is associated with mourning, alarm, and summoning, but also happiness and celebration. It is used to ring the hours and, at sea, the watches. It is often thought of as a symbol of hearing, the voice of God, creative vibration, cosmic harmony, and divine omnipotence. Many cultures believe the bell's peal will drive away devils or other supernatural beings, so bells have often been worn as protective talismans. Bells are associated with temples and churches in both the east and the west. In this case, it's hard to say whether bells are used in holy site because of their protective qualities or whether bells are thought to have these qualities because they are used in holy sites (as in the instances in media where evil things are momentarily driven away by the sound of church bells) The bell itself is a symbol of cycles, since it swings back and forth. The bell also symbolizes the union of male and female energies, since the shell traditionally has been regarded as female while the clapper or hammer is thought of as male.

Bellows: The bellows often appears as a symbol of breath and breathing because of its function and its rhythm. Bellows are also sometimes used to symbolize the winds and elemental air.

Belt: Because of its circular form and the fact that it is fastened around the middle, the belt is a symbol of strength or power. Because of its clasp, it is also a symbol of initiation, fidelity, protection, and chastity. Since one can be beaten with a belt, it also shares some of the symbolism of the whip.

Bicycle: The bicycle is a symbol of motivation and transportation through one's own power. It is also a symbol of balance and evolutionary progress.

Blindfold: Typically, the blindfold is a symbol of ignorance (sometimes moral or spiritual ignorance) or lack of discrimination (hence, also, impartiality, as in the depictions of blind-folded justice). The blindfold is also a symbol of powerlessness, since kidnap-victims and prisoners are sometimes blindfolded.

Boat: The boat is a symbol of passage and is sometimes used to symbolize the crossing from life to death. It appears in the myths of many cultures as a vehicle of the soul. Model boats, and sometimes, real boats, have often been buried with the dead to help aid in their journey through the underworld. The boat is also associated with the sun or the moon because of their passages

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through the sky. Its lunar associations are strengthened by the boat's typical crescent shape. See **Ship**

Book: The book can be a symbol of the self, the world (*liber mundi*), or the universe. As a container of "the Word," the book symbolizes the divine scheme or order. As a chronicle of existence, the book may symbolize fate and destiny ("the book of life"). The book symbolizes experience ("the book of nature" or "the book of love"). The book also symbolizes knowledge, scholarship, intellect, culture, revealed wisdom, and religious teachings. In ancient times, the scroll held much of the symbolism of the book. See **Paper**

Box: The box, like many containers, is a symbol of the womb and the unconscious. It is also used as a symbol of secrecy and potential. The black box, in particular, is a symbol of the mysterious, the unknown, or the unknowable.

Bow and Arrow: The bow and arrow have sexual associations, partly because of the phallic nature of the arrow, but also because of the tension, relaxation, and release involved in the bow's use. Because of this, and because of the arrow's association with hitting a target, the bow and arrow is sometimes used as a symbol of desire. See **Arrow**

Brick: The brick is a symbol of order, rules, measure, and uniformity. It is also used as a symbol of weight, inertness, or indigestibility.

Broom: The broom is a symbol of both material and spiritual cleansing. It is also a symbol of change (sweeping change, a new broom, or a clean sweep). In older European traditions, the broom was a symbol of woman (the male equivalent being a pitchfork). The broom is also viewed as a symbol of the union of male and female energies (staff into brush). In some European and modern pagan traditions, couples still "jump the broom" as a symbol of union during wedding celebrations.

Caduceus: The winged globe atop the serpent-entwined staff (traditionally associated with Hermes) symbolizes the reconciliation of opposites, balance, and communication between heaven, earth, and the underworld.

The caduceus combines the rod (a symbol of will and power) with two intertwined snakes (symbolizing the evolutionary spiral, cyclical movement, and the union of opposites). The wings at the top of the caduceus add the element of ascension. Some traditions view it as a representation of the spine. See **Snake** and **Spine**

Candle: The candle is a symbol of light, illumination, truth, life, and the individual soul. It also symbolizes the uncertainty of life ("blown out like a candle") and the transitory nature of life ("burning the candle at both ends").

Cape (or Robe): The cape or robe has often appeared as a symbol of power or office. It is a symbol of inheritance, since to "assume the mantle" is to take on power or responsibility. It is also sometimes used as a symbol of protection (shelter). See **Cloak**

Cauldron: The cauldron is a symbol of nourishment, sustenance, and abundance, sharing some of the associations of both the horn of plenty and the grail (chalice). It is also a symbol of the womb, and hence fertility. In Indo-European traditions, the cauldron is the source of magical potions and brews, and so symbolizes transformation, change, renewal, initiation, and resurrection.

Censer: The wide use of the censer in both Eastern and Western religions causes the censer's associations with orthodox religion and worship. The thurible, a censer hung from a chain, is still used in the Catholic and Eastern Orthodox churches during a variety of ceremonies where the smoke from the incense is viewed as representing the views of the faithful rising to heaven. In general, the censer is a symbol of the purifying fire releasing spirit (the smoke) from matter (the incense). See **Incense** and **Smoke**

Chain: In times past, the chain was often seen as a symbol of bondage, slavery, imprisonment, and defeat. Hence, broken chains symbolize liberty - the overcoming of slavery or attachment. Chains also symbolize any bond or link. Chains made of precious metals have often been used as symbols of office or position. The chain is also used as a symbol of communication, interdependence, lasting unity, and strength in numbers. In cosmic terms, the "great chain of being" has been used as a symbol of the connections between all parts of existence. The links of the chain sometimes symbolize the stages or planes of existence between heaven and earth.

Chair: The chair is often a symbol of authority. To sit while others stand is a sign of superior position. To offer another a chair is a gesture of courtesy, respect, or recognition of the other's authority or prestige. The throne of a ruler is traditionally raised above the seats of others. Even today, the position of one's chair at a meeting or dinner sometimes represents function, importance, power, or honor. See **Throne**

Chalice: The chalice or grail is an extremely complex symbol. It is the vessel of plenty and abundance, and also that which contains the elixir of immortality. Because it holds the blood of life, the chalice is a symbol of the heart, and thus, the cosmic center. The chalice is also associated with the image of crescent moon and is sometimes viewed as half of the world-egg. See **Cup**

Chariot: The chariot derives some of its symbolic associations from the wheel, and so is often associated with the sun and with cycles. It is also a symbol of will (directed force) and the lower instincts (since it is drawn by horses or other animals). The charioteer is sometimes seen as a symbol of the higher mind steering the passions and desires, and thus a symbol of reason. Because of this, the chariot is sometimes used to symbolize the ego or the dynamic power of the mind drawn by the horses of the unconscious. In ancient times, the chariot was a symbol of war and royal or imperial power. See **Wheel**

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Chisel: The chisel symbolizes the active cosmic principle of shaping and creation. It is sometimes used as a symbol of the differentiating intellect driven by the will (the hammer), and hence, discrimination and distinction. The chisel is also used as a symbol of initiation, since it cuts away dross (error, ignorance, and imperfection).

Cloak: The cloak is a symbol of dignity, but also disguise, withdrawal, separation, obscurity or invisibility, secrecy, and concealment (hence "cloak and dagger"). It also symbolizes opinions, prejudices, and conventions.

Clock: The clock symbolizes time, particularly fleeting time and the brevity of life. As a symbol of time, the clock represents implacability. To race the clock is to have an immovable deadline. To beat the clock is to accomplish something with time to spare. The clock is also a symbol of perpetual motion (eternal change), the concept of number, automata and mechanism (cosmic order). As a symbol of order, the clock sometimes symbolizes measurement and objectivity.

Club: The club is typically a symbol of brutal force. It shares some of the symbolism of the staff and the rod, but with associations of more primitive or uncontrolled force.

Coffin: The coffin is the womb of the second birth, symbolizing the body and mortality. As such, it is also used as a symbol of initiation. See **Sarcophagus** and **Tomb**

Coin: The coin is a symbol of duality, fortune, chance, and wealth. Coins sometimes partake of symbolism of the metals of which they are made. For example, a gold coin would represent great value, whereas a brass coin might symbolize something of slight, dubious, or counterfeit worth. Coins also symbolize redemption, as in the ancient practice of placing coins on the eyes of the deceased or burning funeral money (such as the Taoist Hell Banknote). See **Money**

Compass (magnetic): The compass symbolizes guidance, direction, knowledge, intelligence, and right-conduct.

Compass (drafting): The compass is a symbol of measurement, delimitation, planning, and cosmic order, often appearing as an emblem of geometry, geography, architecture, and astronomy. As a symbol of measurement, the compass also symbolizes restraint, moderation, judgment, and truth. The compass open to 90 degrees symbolizes the balance of spiritual (vertical) and material (horizontal) forces. It is used to draw the perfect circle and shares some of the circle's associations. Because the carpenter's square was used to draw the perfect square, the carpenter's square in conjunction with the compass (like the circle inside the square) represents the union of heaven and earth.

In the symbolism of Freemasonry, the square imposed on the compass symbolizes matter dominating spirit, the compass over the square symbolizes

spirit dominating matter, and the two intertwined symbolize spirit and matter in balance.

Conch-Shell Trumpet: Having once been a living sea creature, the conch-shell trumpet was believed by some cultures to possess the magical power of the tides (and so, also, the moon). It is associated with many lunar deities and also appears as a symbol of female procreative power.

Cord (or String): Cord or string is often used as a symbol of life, binding, connection, and cohesion. See **Knot** and **Thread**

Cradle: The cradle is a symbol of the womb, birth, early childhood, and innocence.

Crook: The shepherd's crook symbolizes guidance and authority (hence, its metamorphosis into the bishop's staff).

Crown: The crown is a symbol of pre-eminence, synonymous with the highest point (the crown of the head, the crown of a hill). There is a long tradition in almost every culture of placing something on a person's head as a symbol of success. The greatest success of someone's life is still referred to as their "crowning achievement." Some of the crown's symbolism is derived from the horn-like points found on many crowns and some from its circular form. The points of the crown are symbols of both power and enlightenment, representing both horns and rays of light. As a ring, the crown is a symbol of the marriage between the divine and the human, between above and below. In general, the crown is a symbol of supremacy, sovereignty, victory, dignity, attainment, honor, and wisdom. The crown topped by a dome (the heavens) symbolizes absolute sovereignty. See **Hat**

Crucible: The crucible is a symbol of purification by fire, initiation by travail, and the test of worth. It is also symbolic of the receptive feminine principle.

Crutch: The crutch is a symbol of age, infirmity, and weakness, but also of support.

Cup: The cup symbolizes refreshment and nourishment. When overflowing, it is a symbol of abundance. The cup also symbolizes the open, the receptive, and the feminine principle. It is also associated with the water of life, the heart and emotions, and fate or karma (the bitter cup). The filled cup is a mirror. The cup overturned symbolizes emptiness. See **Chalice**

Curtain: The curtain symbolizes separation, veiling (and hence, mystery). It is also a symbol of the end and final fate, since the curtain is drawn at the end of the play. See **Veil**

Dagger: The dagger is a symbol of piercing, cutting, and the active, creative principle that shapes matter. It is also associated with assassination and murder.

Dice: Dice are symbols of chance and fate.

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Diploma (or Certificate): The diploma symbolizes accomplishment or attainment.

Distaff: In ancient times, the distaff was a symbol of women's domestic activities, and by extension, women. See **Thread** and **Spindle**

Drum: The drum is a symbol of primordial sound and the heart (both of the self and the universe). It is associated with thunder, storms, and earthquakes. It is also used as a symbol of speech, communication, the divine voice, revelation, and truth. Many shamanic cultures viewed the drum as a bridge to the other world. Like the bell, the drumstick and drum are often seen as embodying male and female energies (phallus and womb) respectively. The drum is also associated with battle (and hence, martial tradition), alarm, ceremony, and ritual.

Eyeglasses: Eyeglasses sharpen perception, and so are symbols of the intellect. Rose-colored glasses, however, symbolize idealism or even foolish optimism. Dark glasses, particularly mirrored glasses, denote separation, disguise, veiled intention or perception from a hidden vantage, sharing some of the associations of the cloak. See **Eye**

Fabric: Fabric embodies the blending of warp and woof, the web of life, and the nature of reality. See **Thread** and **Spindle**

Fan: Fans symbolize air, and hence the winds, spirit, and expansion. Because of the fan's shape it is also sometimes used to symbolize the divergence of possibility.

Flag: The flag is a symbol of sovereignty, allegiance, fidelity, victory, and military honor.

Flail: In ancient times, the flail was a symbol of authority. See **Whip**

Forge (or Furnace): The forge is a symbol of purification and transmutation through fire. See **Anvil**, **Athanasia**, and **Crucible**

Girdle: The girdle symbolizes strength, protection, and continence, but also submission. It is sometimes used to represent a contract, oath, or vow undertaken. It is also used to symbolize an office or state of initiation. Fastening a girdle symbolizes taking or fulfilling a vow. Laying aside a sash or girdle symbolizes the renunciation of an official or civic function. See **Belt**

Glove: Often symbolic of the hand itself, the glove shares many of the associations of the hand as the organ of action. The glove has often been used as a symbol of power, law, rule, and protection -- in essence, an extension of the hand. At one time, throwing down a glove or gauntlet was the symbolic equivalent of a blow from the hand. In modern times, the glove has also come to be associated with veiled or hidden action.

Hammer: One of the earliest symbols drawn from technology, the hammer is a symbol of both creative and destructive power, will, force, formation and

shaping, creation, fertility, and sometimes vengeance. The hammer has also often been associated with thunder. The hammer striking the chisel symbolizes will directing the defining power of the intellect. In modern times, the hammer is sometimes used to represent military, political, or industrial power.

Hat (also Headdress): Perhaps because they are near eye level and make the wearer seem taller, hats and headdresses commonly have much more symbolic value than other types of clothing or ornamentation. Hats are often used as symbols of authority, power, rank, office, social status, or group membership. Hats are symbols of identity (as in, "to put on a different hat"). Removing one's headgear makes one seem shorter and is still seen as a sign of respect. To be the only person wearing something upon the head at a gathering is to assert special prerogatives or status. Military headgear, in particular, has often been designed to make the wearer seem taller, more imposing, or fearsome. Horns have often been added to various types of head-dresses to symbolize power and protection. See **Crown, Helmet, and Mask**

Helmet: The helmet is a symbol of protection or defense, and by extension, power and invulnerability. It is emblematic of war and the warrior.

Hood: The hood is a symbol of disguise, concealment, invisibility, withdrawal, contemplation, solitude, and death. The hood is thought to insulate from distraction and concentrate spiritual energy, hence its use in many rituals. Covering the head completely is especially associated with death, annihilation, and loss of control, particularly in some rituals of initiation. In the west, the hood is part of the traditional clothing of monks, sorcerers, and even some supernatural or emblematic beings (such as Destiny or Death). The act of drawing a hood over one's face has sometimes been seen as a symbol of shame or grief.

Horseshoe: The horseshoe is considered a lucky charm, thought to confer luck and protection in many cultures. This is probably due to the combination of various symbolic associations. The horseshoe partakes of the symbolism of iron (the emblematic metal of fire and power), its horn-like shape, the blacksmith and the smith's tradition of supernatural power, and the horse itself (the animal that confers power and speed).

Hourglass: The hourglass symbolizes time, deadlines, and the transitory nature of existence. See **Clock**

Jewel: In general, a jewel is a symbol of value and beauty. Like gold, it is associated with all things of great worth, spiritual or physical. See the section **Stones**

Jewelry: Jewelry symbolizes wealth, but is also associated with vanity and worldly possessions.

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Key: The key symbolizes opening and closing, binding and loosing. It is typically used as a symbol of access, power, knowledge, liberation, initiation and the mysteries. To be given the "key to the city" is to be awarded special status implying access of all levels. As the means of access and power, the key is a symbol of the most important thing. When something is called the key, it means that it is indispensable.

Knife: Like most cutting tools, the knife is a symbol of the active principle that changes and defines matter. It is sometimes used as a symbol of cutting away, division, sacrifice, vengeance, legal execution, and death.

Knot: The knot is a symbol of connection or attachment, binding, and continuity. The knot sometimes appears as a puzzle, a symbol of obstruction, constraint, entanglement (to be all knotted up), complexity, and adversity (a knotty problem). It is also a symbol of concentration. Knots also symbolize love, marriage and union (tying the knot), infinity, fate, and determinism. In ritual, tying or untying is often of greater significance than the knot itself. Loosing a knot implies liberation and the freeing of energies. Many cultures have thought that untying knots facilitated childbirth, and that tying knots prevented conception. Untying a knot has also been viewed as a symbol of concealed mysteries, and of death and the release of the soul. See **Cord** and **Thread**

Ladder: The ladder symbolizes ascension in steps, aspiration, passage from one plane to another, verticality, communication between heaven and earth (both the ascent of the human and the descent of the divine), transition, steps, degrees of initiation, and opposites (the two pillars unified by the rungs).

Lamp (or Lantern): The lamp shares some of the symbolism of both fire and light. It symbolizes life, the light of divinity, spirit, immortality, guidance (and hence, wisdom and the intellect), and the stars. The lamp is sometimes used as a symbol of birth and death, since it is lit, then extinguished. The clay oil-lamp, in particular, is a symbol of humanity, since it is fashioned of clay but contains the divine flame. Like the boat, the lamp was often among items buried with the dead.

Lance: The lance appears as a symbol of strength, power, and divine truth or knowledge (since it pierces). It is often associated with lightning.

Level: The level is a symbol of equality and justice. See **Plumb Rule** and **Square**

Loom: The loom symbolizes time, the nature of reality, fate and destiny. See **Spindle** and **Thread**

Lyre (or Lute): The lyre is a symbol of harmony. It is sometimes associated with cosmic harmony and the music of the celestial spheres.

Mask: Masks have long been among the most important symbolic objects and are vital parts of the ritual enactment of myths. Often worn in initiatory

rituals, the wearing of masks is viewed by many cultures as the manifestation of supernatural entities.

The person donning the mask assumes an entirely new identity and persona. Often, the construction of a magical mask is accomplished through elaborate ritual and observance of strict taboos. It was thought that the making of a magical mask was a powerful and potentially dangerous act. The wearer of the mask is usually considered a host for the mask-entity, since the mask is frequently believed to have an independent existence and is treated as if alive. The mask symbolizes transformation and spiritual manifestation.

Masks have often been used for catharsis and exorcism. Almost universally, carnival masks embody the demonic and repressed aspect of humanity, both repudiating and expressing it. In general, the carnival or diamond mask is a symbol of freedom from social restraint, license, vice, and deceit. The funeral mask is a symbol of the return and resurrection of the deceased, representing spiritual immortality and the continuity of identity. In modern times, masks also have connotations of illusion, protection, concealment, and disguise.

Mirror: The earliest mirror was, of course, the surface of still water. The reflection on the surface of a pool or lake has often been viewed as a symbol of the soul. It has long been thought that people or objects are linked to their reflections, and that a mirror could catch the spirit of that which it reflected. Perhaps this was why demons and other supernatural creatures were thought by some cultures to have no reflection. Since it reflects, the mirror has often been used in amulets to reflect evil influences, particularly the malefic effects of the evil eye.

The broken reflection (and hence, the broken mirror), with its overtones of harmful image magic, has always been a symbol of bad luck.

In general, the mirror is a symbol of reflection in all senses, representing knowledge, self-knowledge, consciousness, truth, clarity, wisdom, the mind, the soul, and contemplation (reflection). As a source of reflected light, it is associated with the moon. The Latin word for mirror, *speculum*, is the root of the verb, "to speculate." Hence, speculation or intellectual knowledge is considered by some to be lunar, secondary knowledge. The mirror also symbolizes vanity, illusion, and imagination. The mirror is also used as a symbol of manifestation, since the world is sometimes viewed as a reflection of the First Cause, the underlying reality.

Money: As a medium of exchange, money is a symbol of physical reality. It also symbolizes greed, fortune, and materialism. See **Coin**

Mortar and Pestle: The mortar and pestle represents preparation, symbolizing the critical intellect (because it grinds things up for use). Since the mortar and pestle has long been used in the preparation of medicines, it has become emblematic of the pharmacist and the herbalist.

Nail: The nail is a symbol of binding, but it also shares some of the associations of the pole as a symbol of the cosmic axis.

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Necklace: The necklace shares many of the associations of the ring, particularly as it is worn over the heart. Like the ring, it is sometimes used as a symbol of authority or office, and of binding obligation.

Necktie: The necktie is a symbol of binding, restraint, formality, conformity, and social convention. It is commonly seen as a symbol of professional or business life.

Net: The net symbolizes entanglement and ensnaring, but also connection, order, gathering, and binding together. The net often appears as a symbol of divine power and destiny (the net in which we are all enmeshed).

Oven (or Furnace): The oven is a symbol of transformative power and the womb. The stove, like the hearth, is a center of domestic fire and life. The smelting furnace is associated with trials, tribulations, and initiation. See **Athanor** and **Hearth**

Paper: Paper is, of course, linked to the symbolism of writing. The written page symbolizes knowledge, communication, creation, and destiny. The blank page symbolizes potential and mystery. Paper by itself is sometimes used as a symbol of fragility and ephemeral nature. See **Book** and **Pen**

Pen: Just as the blank tablet symbolizes potential, the pen symbolizes destiny and the universal intelligence that creates the world (symbolized by the book or written tablet) via the word. The pen is also a symbol of learning, communication, and literature. See **Book**, **Paper**, and **Tablet**

Pole: Like the staff, pillar, and column, the pole is a symbol of the axis-mundi, the connection between heaven and earth, and stability in the center of motion.

Plough: Frequently viewed as phallic in nature, the plough is a symbol of agriculture, fertility, and pastoral life. In ancient agricultural societies, plowing had considerable sexual symbolism and was often viewed as "impregnating the earth" (the union of the fertilizing principles of rain and soil, heaven and earth). In many societies, the plowing of the first furrows of the season was accompanied by ritual copulation. The hitching of unusual animals to a plough (such as the wolf, deer, or bear) has sometimes been used to symbolize mastery over nature.

Plumb Rule: The plumb rule symbolizes moderation, proportion, justice, rectitude, mental and spiritual balance, and transcendent knowledge. It is also a symbol of the axis-mundi.

Purse: The purse is a symbol of money and commerce. To control the purse strings is to control the flow of funds.

Rags: Rags symbolize material poverty. They also sometimes appear as symbols of moral or spiritual lack.

Ring: The ring combines the associations of the material of which it is made and the symbolism of the circle. In general, the ring symbolizes continuity, binding, eternity, union, wholeness, and truth, and sometimes reincarnation. The ring (particularly the ring bearing a seal) is also used as a symbol of office and authority, power, and sovereignty. To give a signet ring is to delegate authority. To kiss a ring is to demonstrate or offer obedience. A broken ring symbolizes broken vows.

Rope: The rope symbolizes binding and loosing, and hence captivity and subjugation. It is also used to symbolize connection, safety (the life-line), and climbing (and so also, ascension). In many shamanic traditions, the shaman climbs a rope or thread to ascend to the other world. See **Cord** and **Thread**

Rudder: The rudder is used as a symbol of guidance, direction, control, responsibility, foresight, safety, and fate or destiny. See **Boat**

Rule: Like almost all tools of measurement, the rule is a symbol of righteousness, order, law, and proportion.

Sail: The sail symbolizes impulse and motivation. It is sometimes associated with the intellect. See **Boat** and **Wind**

Sandal: The sandal symbolizes the means of progress, the power to advance, journey, and spiritual pilgrimage. See **Shoes**

Sarcophagus: Literally "flesh-eating stone," the sarcophagus is sometimes used as a symbol of the earth, a container for the soul undergoing transformation and metamorphosis. See **Coffin** and **Tomb**

Scales: Scales are commonly used as a symbol of judgment, justice, prudence, balance, equality, impartiality, moderation, harmony, economy, law, order, and truth.

Scissors (or Shears): Scissors embody severing. A pair of scissors symbolizes death or fate, since it is used by the fates of mythology to sever the cord of life. See **Thread**

Scepter: The scepter is a symbol of royal or divine authority. It shares some of the associations of the staff and the mace.

Scroll: The scroll symbolizes learning, knowledge, life, and destiny. In modern times, the symbolism of the scroll has been assumed by the book. See **Book**

Scythe: The scythe symbolizes the harvest, and hence, the passage of time, and death.

Seal: The seal symbolizes authority or ownership, legitimacy, and solemnity.

Sheaf: The sheaf symbolizes harvest, prosperity, and plenty. Since the stalks of **grain** are bound together, the sheaf is also a symbol of unity and social harmony.

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Shield: The shield is a symbol of defense and protection, a passive weapon. It is often used as a symbol of strength, virtue, and vigilance. The symbolism of the shield, however, is alloyed with whatever image is borne upon it, such as an animal, geometric design, or combination of symbolic elements. In European traditions, a complex system of heraldic symbolism controlled the design of shields, specifying the colors, divisions, and emblems that could be used. Such shields might represent a particular individual, family, city, or kingdom, or military order. The shield, particularly the round shield, has also often been associated with the solar disk.

Ship: Drawing from the symbolic associations of the ocean, the ship is a means of traveling through the unknown. The ship, particularly a black or black-sailed ship, appears in the myths of many cultures as a vehicle for souls of the dead, transporting them on their journey through the underworld. In general, the ship symbolizes passage or crossing, safe transport through danger, the arrival or bearing of good fortune, and the voyage through life. Because of its funereal associations, the black ship bears misfortune and is a symbol of woe. See **Boat**

Shoes: To walk shod upon something is to take possession of it. Thus, the Islamic custom of removing one's shoes before entering a mosque is a sign of respect and reverence for God. Similarly, to throw someone's shoes out of the house symbolizes eviction and dispossession. Shoes also symbolize travel and the ability to travel, hence power. In ancient times, shoes signified freedom, since slaves went barefoot. To fill someone's shoes is to replace them. To walk in someone else's shoes is to experience their life. In some traditions, couples exchange shoes in wedding ceremonies to symbolize walking the path of life together. See **Foot, Heel, and Sandal**

Sickle: Like the scythe, the sickle symbolizes harvest, the passage of time, the transience of life, death, and the potential of rebirth. Because of its crescent shape, the sickle is also associated with the moon, particularly the phases of the moon. Again, like the scythe, it sometimes appears as an attribute of personified Death or Time.

Sieve: The sieve is a symbol of intelligence, judgment, differentiation, and discernment. It symbolizes the separation of truth from falsehood (or sometimes, good from evil), since it is used to separate the wheat from the chaff.

Spear: The spear combines a variety of symbolism. Like the rod or wand, it has associations with fire and phallic, creative power. Like the staff, it sometimes appears as an axial symbol. Like the cenotaph or monolith, the spear also has solar associations and is sometimes thought to symbolize a ray of sunlight. Generally, the spear is a symbol of war, but also of masculine strength and potency. See **Lance**

Spindle (or Spinning Wheel): Like most things related to weaving, the spindle is a symbol of fate or destiny. It is also a symbol of time, because of

its regular rate of revolution, associating it with the movement of the celestial spheres. The spindle is sometimes seen as a symbol of death, because of its associations with fate and time.

Square: The carpenter's square is a symbol of order, justice, and higher law. It is also associated with matter and earth, since it is the tool used to draw the square. See **Compass**

Staff: The staff symbolizes power, office or authority, and spiritual journey or pilgrimage. The staff is sometimes used in ritual in the center of the magic circle to represent the axis mundi, but also the magician. Traditionally, a staff used this way would be crafted to be the same height as the magician.

Stick (or Rod): Perhaps the earliest tool of humanity, the stick is a symbol of support, defense, and most of all, directed power. See **Scepter, Staff, and Wand**

String: String is used as a symbol of connection, continuity, binding, and fastening. It is sometimes used to symbolize the connecting link between planes of existence. A tangled string represents trouble, disorder, and confusion. A broken string represents separation and ending. See **Cord and Thread**

Sword: The sword is a symbol of power, particularly destructive power, but power that may have a positive aspect in the form of justice and protection. It is used to symbolize authority, royalty, leadership, courage, strength, and vigilance, but also aggression and physical extermination. It has often been used to symbolize the warrior caste and its (real or idealized) virtues. The sword is sometimes used to symbolize truth, the inner spiritual struggle, decision, discrimination, division, dualism, separation, and the penetrating (or separating) power of the critical intellect. Like many weapons, the sword has phallic associations. It is also associated with light, lightning, and fire.

Table: The table symbolizes communion and community. To share one's table is to offer food and hospitality. To come to the table is to find common ground, a symbol of negotiation. To put one's cards on the table is to reveal all and deal openly. To turn the tables is to reverse the situation. The table is also the field of action, making it the interior equivalent of the field or street.

Tablet: The tablet is a symbol of law (both divine and human), justice, and destiny. Like the scroll, it sometimes symbolizes wisdom and magical knowledge. See **Book**

Thread: Thread symbolizes the continuity of life, human destiny, fate, and unity. It is a symbol of both connection and understanding (following a thread). The thread is also a symbol of tenuousness (to hang by a thread). See **Cord and String**

Throne: The throne or high seat, symbolizes the source of authority, knowledge, rule, and the higher self. An empty throne has often been used to

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symbolize the presence of the divine. The throne is also sometimes associated with fame.

Torch: The torch is a symbol of light, illumination, guidance, knowledge, intelligence, purification or cleansing through fire (to put to the torch), tradition (passing the torch), love, and passion (torch songs, holding a torch for someone). The torch is often associated with ritual and ceremony in general. The torch also appears as a symbol of life. The extinguished torch is a symbol of death and darkness. The torch held aloft symbolizes perception and truth (the triumph over darkness).

Trains: Trains symbolize power and irresistible movement, with some aspects of phallic, creative force. The train entering the tunnel is a well-known sexual cliché. Trains also symbolize organization, time keeping, and travel.

Treasure: Treasure symbolizes enlightenment and initiation (spiritual treasure), but also greed, temptation, and corruption by earthly desires (earthly treasure). In myths or dreams, treasure is often guarded by a monster or dragon.

Trident: The trident is sometimes used as a symbol of lightning. It often appears as a symbol of various trinities and is also used as a symbol of the power of the ocean. The early Christian church saw the trident's prior use in the iconography of "pagan" deities (notably Poseidon and Shiva), so demons and devils have been portrayed wielding tridents right up to the modern day, resulting in the trident's satanic reputation.

Trumpet: The trumpet is a symbol of announcement, beginning, ending, alarm, pride, and martial valor. Traditionally, the trumpet calls to battle, honors the ascension of royalty, and will sound at the end of the world. In ancient times, the sound of the trumpet was associated with the voice of the divine.

Urn: As a cinerary urn, the urn is a symbol of death and mourning. An urn with a flame symbolizes the renewal of life and resurrection. An overturned urn with flowing water is a symbol of the powers of the waters, particularly rivers.

Vase: The vase is a symbol of the womb and the feminine principle. A vase with flowing water symbolizes fertility and the waters of life. In alchemical symbolism, the vase is a symbol of transmutation, similar in some respects to the cauldron. Vases are also sometimes associated with treasure and its symbolism. See **Cauldron**

Veil: The veil is a symbol of concealment and mystery, but also withdrawal from the world, modesty, and virtue. The veil symbolizes the separation of one thing from another. Unveiling symbolizes revelation, knowledge, and initiation. See **Curtain**

Wand (or Rod): The wand is a symbol of power and authority, sharing some of the symbolic associations of both the club and the pointing finger. The

wand or rod has traditionally been associated with fire, perhaps because of the wood-drill method of making fire. Like many objects, the symbolism of the wand is modified by the material from which it is made. See **Stick**

Weapon: In general, weapons are symbols of power, aggression, or menace. Somewhat oddly, they are also sometimes seen as phallic symbols and thus, oddly enough, represent creative force. Perhaps some of weapon's phallic associations are due to the early association of men and violence, but also because early weapons were generally stick-like and often involved thrusting. Creative associations besides simple phallic resemblance result from the weapon's secondary characteristics (such as the intentionality of the arrow, the ability of the sword to divide, and so on) See **Arrow, Club, Dagger, Stick, and Sword**

Weights and Measures: Like scales, rules, and so on, weights are sometimes used as symbols of accuracy, fair dealing, justice, judgment, balance, and harmony.

Wheel: The wheel is an important symbol combining the associations of the circle and mandala with cyclical movement. It often takes the form of the wheel cross, adding the aspect of the four quarters or directions.

The wheel appears as a symbol of the world. The hub is the still center and the rim is manifestation. The spokes represent the directions of space. The ceaseless turning of the wheel is cyclical change. The wheel is also used as a symbol of the sun and the sun's daily and yearly cycles. Hence, it is a symbol of time, the year, life, fate, fortune, and of death and rebirth. The wheel is also associated with mutability, change, karma, the cosmos, law and truth, order, eternity, and perfect completion.

Wheelbarrow: The wheelbarrow is sometimes viewed as an instrument of fate, since it is something carried upon a wheel, impelled by human will. See **Wheel**

Whip (or Lash): The whip symbolizes authority, domination, punishment, penance, slavery, and oppression.

Wreath (or Garland): In general, the garland is a symbol of honor, joy, and victory. The garland is a symbol of temporary or temporal honors. The wreath, particularly the funeral wreath, combines the symbolism of the ring with the life force associated with living plants, symbolizing attained salvation, eternal life, and resurrection or rebirth.

Yoke: The yoke is a symbol of union, devotion to a goal, obedience, toil, spiritual discipline, control, and balance. The words yoke and yoga are derived from the same root. The yoke also symbolizes forced labor, imposed burden, and humiliation (the yoke of slavery).

An Alphabet of Objects

As an exercise, just as you may have done with household substances, make a list of the various objects around your house that you use on a day-to-day basis. Out of this list, choose at least a dozen items that evoke some kind of emotional response in you, however slight.

Think about how you use each of the objects on the second list. Is it a tool? Is it clothing? Is it art? Why do you value it?

Think of the single word or phrase that names the object and/or describes how it is used. For example, something could be a wood-joiner or a food-divider.

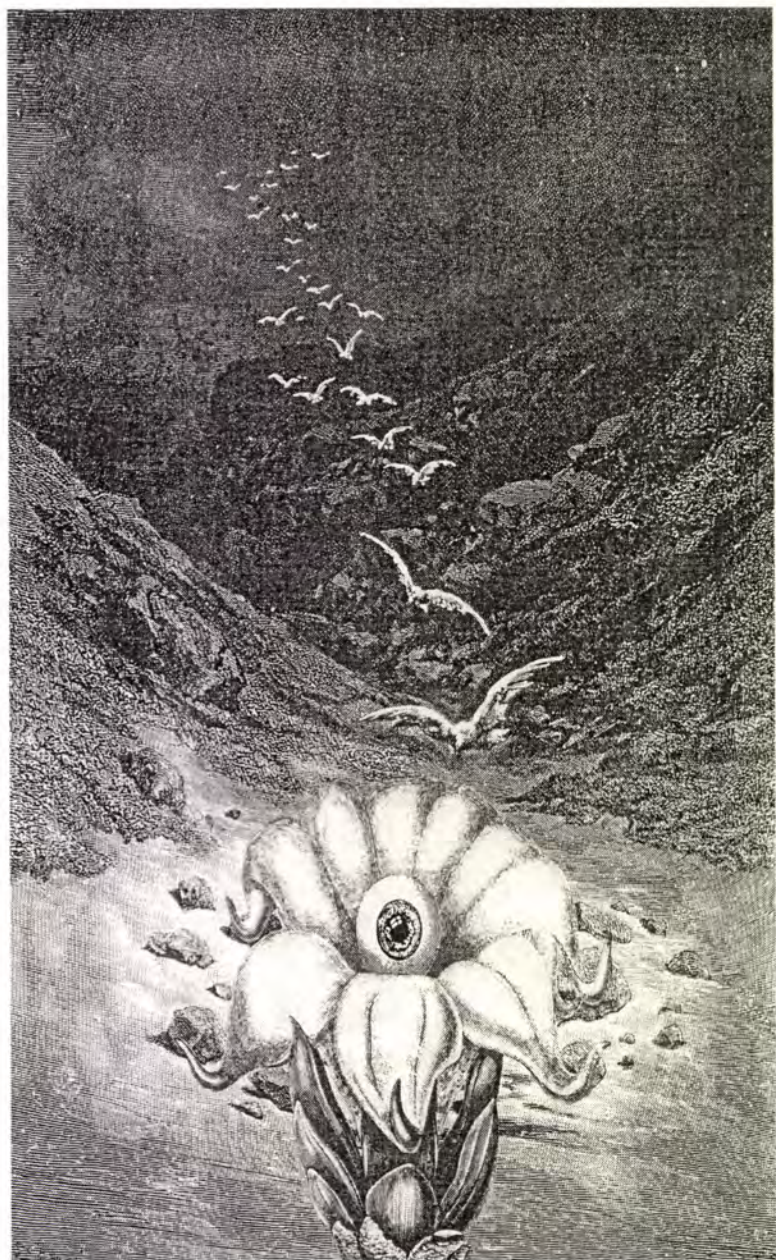
Next, think about how you react to the object. Do you enjoy using it? Is it something you use when something is broken? List a single word or phrase to represent the object's principal association, symbolic nature, or emotional value. For example, perhaps the object is emblematic of construction, sewing, violence, fishing, and so on.

Choose a symbol for each object. You can use any symbols you like, but each symbol should be easy to draw and remember. Draw the symbols on small adhesive labels and place them on the appropriate objects around your house.

For the next few days, try to be aware whenever you use or interact with one of the marked objects. Pay particular attention to how the objects on your list relate to one another. Is one object used in conjunction with or in response to another? Are different objects associated with different times of the day (for example, going to work) or different days of the week (your days off). When you think of more associations, add to the notes on your list next to each object.

After a few days, begin to think of the activities or circumstances associated with each object in mythic terms. Imagine that each example of the object is the unique archetype or ideal form of that object, so that your hammer, for example, is simultaneously all hammers. As you use each object, think of yourself as the archetype of the one who performs the associated activity. Thus, when you open a can, you are the Opener of the Way wielding The Food Key. If you can, try relating the activity to a traditional myth or story (such as the creation of the philosopher's stone, the nourishing of life, the epic winning of a mode of transportation or place to live, and so on).

If you performed the similar exercise regarding substances at the end of Chapter 10, take the results of that exercise and compare your "substance alphabet" and "object alphabet." Try combining one "letter" from each of the two symbol sets and think about how the symbols affect each other. Try this with a dozen or so pairs and consider what the symbols might mean if their concepts were combined. For each pair, draw a single symbol that would effectively combine the each member of the pair's current symbols.



Chapter 16: Plants and Herbs

As the most basic level of the organic world, vegetation symbolizes the essential unity of all life and the cyclical nature of all being. Plants symbolize life, life force, solar energy made manifest, fertility, nourishment, abundance, growth, and cyclical renewal. Since plants are inextricably tied to the annual cycles of the seasons, plants often appear as symbols of death and resurrection. Plants are also used as symbols of inactivity, passivity, immobility, and unconscious life ("to vegetate").

Various classes or parts of plants have general symbolic associations. Here are some of the most common:

Evergreens: Evergreens are almost universally associated with immortality, vitality, youth, and vigor because they retain their leaves and remain green through the winter.

Flowers: In general, flowers symbolize spring, fertility, and the renewal of life. They are often associated with eroticism and sexual energy. Because of the radial arrangement of petals found in many flowers, they are frequently associated with the sun and share many of the symbolic qualities of the mandala. Flowers are used as symbols of crowning achievement, but also the transitory nature of life and beauty (since most flowers quickly fade and wither). Like gemstones, the symbolic value of flowers is heavily influenced by the symbolism of color. Here are some common flower color associations:

| | |
|---------------|--------------------------------------|
| Blue | dreams, mystery |
| Red | dawn, the rising sun, passion, blood |
| Yellow | the sun, spirituality |
| White | purity, innocence, death |
| Red and White | death |

Fruit: Fruit symbolizes maturity and completion (fruition). It is also associated with abundance, prosperity, and fertility (fruitfulness).

Grain: Grain is a symbol of the renewal of life, resurrection, fertility, and potentiality. The symbolism of grain is intimately tied to the symbolism of bread.

Herbs: Herbs, in general, are symbols of the life-giving and curative powers of nature. They are viewed as sources of health, virility, fertility, and longevity. The symbolism of herbs is sometimes linked with the symbolism of place, since in myth, the most powerful herbs are often found by springs or sometimes on the slopes of sacred mountains.

Leaves: Leaves are symbols of plants and the vegetable world in general. They symbolize fertility, growth, and renewal. A leaf in the breeze (or river) is a symbol of helplessness or passive acceptance. To turn over a new leaf is to make a change.

Mushrooms: The mushroom has phallic associations because of its shape. It is also associated with sudden growth – something that grows quickly, unexpectedly, and exponentially is said to “mushroom.” Unlike plants, however, the mushroom embodies lunar, watery, cthonic forces (as opposed to solar) and represents life regenerated by decomposition and death. Of course, mushrooms also have associations with poisoning, both accidental and intentional, and intoxication, (particularly the white-spotted reddish-orange *amanita muscaria*, the mushroom nearly always portrayed in illustrations of the hookah-smoking caterpillar of *Alice in Wonderland*).

Reeds: Reeds are symbols of weakness, vacillation, and fickleness, but also flexibility.

Seeds: The seed symbolizes potential, the unmanifest, life, and birth. It is also a symbol of the monad, being in a sense, self-contained, and shares some of the symbolism of the egg.

Straw: Straw is a hollow stalk, usually of grain after threshing. Straw symbolizes worthlessness, emptiness, weakness, unfruitfulness, death, and that which is transitory.

Thorns: Thorns are generally seen as barriers, symbolizing difficulties, obstacles, and external defenses. When paired with the rose, the thorn is also a symbol of duality, in the sense that beauty is accompanied by pain.

It is important to note that there are many plants with magical and ritual uses – particularly psychoactive plants – that I have not discussed here. Even though these plants may be of great magical importance, they do not necessarily have symbolic associations of the sort covered in this work. Similarly, many plants discussed here have complex magical uses and specific associations (zodiacal, Qabalistic, and so on) that I have not discussed. For those interested in these aspects of the magical uses of plants, I would recommend the following books:

Cunningham's Encyclopedia of Magical Herbs - Scott Cunningham

The Dictionary of Sacred and Magical Plants - Dr. Christian Ratsch

Hallucinogens and Shamanism - Edited by Michael Harner

Herbs in Magic and Alchemy - C. L. Zalewski

Incense: Its Ritual Significance, Use and Preparation - Leo Vinci

The Magical and Ritual Use of Herbs - Richard Alan Miller

The Magical Formulary - Herman Slater

The Magician's Reflection

Plants of the Gods - Richard Evans Schultes and Albert Hoffman

The Practical Handbook of Plant Alchemy - Manfred M. Junius

A Short Note Concerning Drugs in Magic: A true discussion of drugs in magic is outside the scope of this book, but I suppose I should add this note. When I mention here that something is used to induce visions or is a common ingredient in flying ointments, I do so primarily because that is one of the symbolic associations of the plant. If you believe your magical practices require ingesting psychoactive substances, make sure you have a LOT more information than is provided by this book. You should know what you're really taking, how it acts, what it interacts with, what dosage is poisonous (given enough, nearly everything is poisonous), what the legal ramifications are, and how to tell someone in an emergency room what you took. Never put anything in your mouth you can't spell.

Here are some of the common symbolic associations of plants along with some of their magical uses:

Aloe: Aloe is a perennial used as balsam (to treat burns) and perfume. Lignum aloes are used in sacrificial burning, incense, and sachets. The aloe is a symbol of repentance or abstinence because of its bitter oil.

Amanita muscaria (Fly Agaric): The *Amanita muscaria* is a yellow- orange-, or red-capped mushroom, usually covered with white warts, that grows symbiotically with the birch. It is a highly toxic hallucinogen used traditionally as a shamanic sacrament. It is said to combine the effects of belladonna (or other *Solanaceae* family drugs) and LSD. R. Gordon Wasson believes that this mushroom is the "soma" of Vedic mythology. John Allegro has also advanced the theory (based on linguistic evidence) that *Amanita muscaria* was used as a sacrament by some groups of early Christians. Like most hallucinogenic sacraments, it is a symbol of initiation and illumination, but also delirium and illusion. See **Mushroom**

Amaranth: The amaranth was a major food source considered sacred by the Aztecs. As such, it shares some of the symbolism of grain and other sources of nourishment. Because of its long lasting flowers, the amaranth is also used to symbolize immortality, faith, fidelity, and constancy in love. Its name comes from a Greek word, *amarantos*, meaning "unfading." In poetry, it is portrayed as a flower that never fades.

Anemone: In antiquity, the anemone was a symbol of impermanence, or disease and death, because of its short life-span. The scarlet anemone has often been associated with blood and the powers of creation and fructification.

Angelica: Angelica is a biennial, umbelliferous plant used in sachet mixes, as incense, perfume, oil, and resin. Its resinous gum is used as a substitute for musk. Angelica is also used in liqueur and in medicinal preparations (used to treat snakebite). Smoking the leaves is said to induce visions. It is considered by some to be a general tonic and panacea. Angelica is sometimes used as a

symbol of the Trinity because its stem grows out of two skins or cuticles that enclose it on either side.

Arum (Jack-in-the-pulpit): Because of its prominent pistil wrapped inside a hood-like petal, the arum has often been seen as a lingam-yoni symbol. Many of its other names, such as Adam-and- Eve, lords-and-ladies, and stallions-and-mares bear out its sexual symbolism.

Asafoetida: Asafoetida is a plant that produces a potent resin with a smell similar to garlic, but perhaps less pleasant. Like garlic and other strong-smelling plants, it is associated with protection from demons and evil spirits. Himalayan shamans use asafoetida as incense or taken internally in rituals of purification or exorcism. Taken internally, asafoetida is said to stimulate the nervous system and to have some aphrodisiac effects. It is sometimes used as a flavoring. In general, asafoetida is used as a symbol of protection, purification, and repulsion.

Balm: Balm is an aromatic woody perennial used in perfume, cooking, and in liqueur, but most often in balsam and other medicinal preparations. It is used magically in potions and in sachet mixes. Since it is so intimately connected with the idea of balsam (an aromatic, oily salve), it has become associated with love, sympathy, and rejuvenation.

Bamboo: Bamboo is a tree-like tropical reed, some species of which grow up to a hundred feet tall. It is used in furniture, house frames, fishing poles, canes, and as food. Bamboo symbolizes gracefulness, yielding but enduring strength, flexibility, longevity (since it is always green), and youth and vigor (because of its quickness of growth). It is sometimes used as a symbol of reliability and courage because of its strength and pliancy, and of upright character because of its straightness. The joints of the bamboo are often thought to symbolize the steps on the path to knowledge and wisdom. Bamboo is the emblematic plant of the east, just as the palm represents the tropics.

Banana: The banana is a large tropical herbaceous perennial with hermaphroditic flowers, long used as a symbol of fertility and potency (perhaps because of the phallic shape of its fruit). This is borne out in the phrase "top banana," which means best. Because of its weak stalks and wind torn leaves, it has sometimes been used as a symbol of weakness and the ephemeral nature of existence.

Belladonna (deadly nightshade): Belladonna is a perennial with purplish or reddish bell-shaped flowers and black berries. The name belladonna means "beautiful lady," probably because Italian women of the Renaissance used extracts of this herb to dilate their pupils for cosmetic purposes. It is a stimulant in very small doses, a hallucinogen in larger doses, but in general should be considered very poisonous. It is one of the traditional ingredients in flying ointments, used to stimulate astral projection. In general, belladonna is

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associated with darkness and lunar forces, poisoning, intrigue, and the femme fatale.

Benzoin: Benzoin properly refers to the resin of the styrax tree, a woody perennial. It is used in perfume, incense, antiseptic ointment and balsam, oil, and in sachet mixes. It is especially important as an ingredient in ritual and medicinal incense. It is sometimes substituted for Storax (to which it is related). In the western tradition, the incense is sometimes used as a basis for the manifestation of spirits. Because of its strong aromatic properties and its association with incense, it is frequently associated with elemental air.

Camomile (*Athenis nobilis*): Camomile is a perennial member of the *Compositae* family with a sharp fragrance and a bitter taste. It is used as balsam, oil, perfume, flowers, and in medicinal preparations as a carminative, anti-inflammatory, and antispasmodic. Camomile is also used as a relaxant, in potions for sleep, in potions for psychic dreams, and in pillows to prevent nightmares. The scent is said to have a tranquilizing effect. Its Latin name *Matricaria* and its association with the feminine principle perhaps stem from its long traditional use for gynecological ailments. It also sometimes appears as a symbol of sleep and dreams.

Carrot: The carrot is sometimes used as a symbol of fertility and lust because of its phallic form, but it is also a symbol of improving sight, and clarity (since it is thought to be good for the eyes), and goals, particularly fruitless ones (as in seeking the "carrot on a stick").

Cayenne Pepper: Cayenne is a very hot red pepper, with diaphoretic, counter-irritant, and stimulant properties. It is associated with heat and fire for obvious reasons.

Chrysanthemum: The chrysanthemum (literally, "gold flower") is a symbol of the sun and cosmic center because of its color and the radial arrangement of its petals. It is sometimes used as a symbol of perfection, fullness, and completeness. It is also associated with longevity because of its resistance to cold.

Cinnamon: Cinnamon is a tree in the laurel family, whose inner bark is dried and made into a yellow-brown aromatic spice. It is used as a spice, in incense, and oil. Cinnamon is a mild stimulant when smoked, and is said to be a sexual stimulant for women. Because of its coppery color and mild warming qualities, cinnamon is sometimes associated with fire.

Clover (or Shamrock): Clover is often associated with trinities, because of its characteristic three leaves. Because of its use in pasturage, to be "in clover" means to be living well and free of care.

A four-leaf clover symbolizes luck, since it has long been though lucky to find one. The most common interpretation is that the three-leaf clover represents the Christian Trinity and that the fourth leaf, when it occurs, represent's God's grace, though four-leaf clovers were considered significant during the pagan era as well. The Druids believed the four-leaf clover to be a

powerful protective charm. In 1620, according to the University of Illinois, Sir John Melton wrote: "If a man walking in the fields find any four-leaved grass, he shall in a small while after find some good thing." It has been estimated that, on average, there are 10,000 three-leaf clovers for every instance of a true four-leaf clover.

Corn (Maize): Corn is an annual that produces one of the most common staple grains. Like many grains, it is used as a symbol of death and resurrection. It is also associated with fertility and the sun.

Daisy: The daisy is a flower with yellow center and white, pinkish, or rose-colored rays. The name daisy is literally, "day's eye." It is sometimes used as a symbol of freshness and innocence.

Eyebright: Eyebright is a small member of the figwort family with white, yellow, or purple flowers. It is usually brewed in tea and is thought to clear the mind and improve memory. It is also used in treating diseases of the eye. Its associations with clarity and eyesight make eyebright a symbol of light, eyesight, awareness, and perception.

Fennel: Fennel is a biennial with yellow flowers and aromatic seeds. It is used in sachet mixes, as balsam, oil, for sacrificial burning, incense, and in potions. Fennel is said to fortify strength and courage. The incense is said to have an infuriating effect. It is a carminative agent, an expectorant, and (in tea) a smooth-muscle relaxant. Because of its reputed benefit to the eyes, fennel is sometimes used to symbolize spiritual clear-sightedness or mental clarity.

Garlic: The garlic is a perennial onion-like member of the *lily* family with a bulbous root divided into cloves. The name comes from the Anglo-Saxon *gar*, "a spear" and *leac*, "a leek." Garlic is used in cooking and in medicinal preparations, as oil, in sachet mixes, and in potions. It contains a broad-spectrum antibiotic and fungicide, and has carminative and rubefacient properties. Garlic is traditionally used to banish evil influences, perhaps because of its strong odor. Garlic is almost universally considered as a source of protection from evil and as a curative. In general, garlic is considered a symbol of protection and purification, but is now also associated with social stigma and bad breath.

Ginseng: Ginseng is an herb with a thick, forked, aromatic root. The root sometimes has a human shape, similar to mandrake. Ginseng is considered a general tonic and panacea, with a harmonizing or balancing therapeutic effect. It is sometimes used as a symbol of life and health.

Goose Grass: Goose grass appears occasionally as a symbol of maternal love, since its leaves fold up around its flowers when there is rain.

Gourd: Like the pomegranate and tomato, the gourd is a symbol of plenty and fertility because of its many seeds. It is sometimes used as a symbol of longevity, since it lasts a very long time when dried.

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Grape: The grape vine is associated with spirit, since grapes can be made into wine. It is sometimes used as a symbol of the tree of life and is often used to symbolize abundance. The grapevine also symbolizes resurrection because its strength is preserved in the wine.

Heliotrope: Heliotrope is a member of the borage family, with fragrant clusters of small deep-purple or white flowers. It is a symbol of the sun, since it follows the sun throughout the day. It is also used to symbolize prayer, since it turns towards the light. It is sometimes used in ritual incense.

Hemlock: Hemlock is a member of the carrot family with small white flowers and finely-divided leaves. It is used as oil, incense, wood, in talismanic work, and for sacrificial burning. A powerful sedative called conium is extracted from Hemlock. In general, it is highly poisonous, and was often used for assassination in ancient times. Because of its role in Socrates' death, hemlock is most often associated with suicide. It has sometimes been used as an ingredient in flying ointments. Like most similar plants, it is associated with darkness and lunar forces. Hemlock is typically used as a symbol of death, deceit, poisoning, and intrigue.

Henbane: Henbane is a biennial member of the nightshade family. It has been used as incense and as drug (narcotic), but should be considered highly poisonous. It has been used ritually as an hallucinogen, and is particularly common in recipes for flying ointments to induce astral projection. Like most of the plants in its family, it is associated with darkness, lunar forces, and poisoning.

Hyssop: Hyssop is a small labiate bushy evergreen herb with white or blue blossoms and aromatic leaves. It is used in sachet mixes, in liqueur, as perfume, incense, oil, in baths, and in medicinal preparations (as a purgative and demulcent). Hyssop symbolizes purging, purification, and penitence. It is sometimes used ritually as a fan or brush for sprinkling holy water or other liquids. It is sometimes seen as a symbol of innocence regained, because of its use as a purgative.

Ivy: Ivy is a climbing perennial. It is used to bind or fasten, and is sometimes used in decoration. Ivy symbolizes immortality (since it is an evergreen), clinging, dependence, and attachment. Ivy is associated with the turning of the year and resurrection, perhaps because it grows spirally. It also sometimes appears as a symbol of death, since it destroys the trees to which it attaches. Because it was commonly used in institutional landscaping, ivy has become associated with academics and scholarship ("ivy-covered halls").

Jasmine: Jasmine is a vine-like shrub with fragrant yellow, red, or white flowers, belonging to the olive family. It is used as oil, perfume, salve, in sachet mixes, and sleep-pillows. Jasmine is sometimes used as a symbol of sweetness and attraction.

Jimson Weed (*Datura stramonium*; Thorn Apple; Yerba del Diablo): Jimson weed is a member of the nightshade family with white bell-shaped flowers

and spiky rounded seed cases. It is a parasymphathetic nervous-system depressant, with anti-cholinergic, hypnotic, and, some say, aphrodisiac qualities. It is sometimes smoked as an hallucinogen (most users report a prolonged delirium, usually of a morbid or nightmarish character), and produces low alphoid and spindal alpha brain activity, leading to pronounced dreaming. It is sometimes mixed with marijuana for its synergetic effect. It should be considered, however, highly poisonous, as ingesting even small amounts has been known to cause death. Jimson Weed and other Datura family plants are common ingredients in European flying ointment recipes. It has also been used in a number of shamanic traditions. In general, like other members of its family, Jimson weed is associated with death, poisoning, darkness, lunar forces, delirium, dreaming, and madness.

Lemon: The lemon is a small, semi-tropical evergreen citrus that bears egg-shaped, pale yellow fruit. It is used as oil, perfume, incense, and for sacrificial burning. The fruit itself is associated with sourness and sharpness. It is sometimes used to symbolize something that looks good, but is sour and undesirable when you bite into it.

Lily: The name lily refers to various perennial plants grown from bulbs, possessing tall, slender stems, alternate or whorled leaves and trumpet-shaped flowers. The lily symbolizes purity, peace, unfolding, and manifestation. The white lily in particular is associated with purity, virginity, and innocence (lily white). Because of its association with innocence, lilies have long been used in funerals as a symbol of the removal of sin. Because of their association with funerals (and their white color), lilies are now also symbols of death.

Lotus: The name lotus is used for any of various tropical water lilies. The lotus closes its blossom at sunset and withdraws into the water, and then reappears at sunrise. For this reason, it is often associated with light, the sun, illumination, resurrection, and immortality. It is also used to symbolize the creation of the world (arising from the primeval waters). Because of its association with water, the lotus is a symbol of the feminine principle of life and fertility. The lotus also appears as a symbol of unfolding, creation, manifestation, wisdom, and evolution. Many deities in Hinduism and bodhisattvas in Buddhism are portrayed sitting on a lotus, and in some case are said to be born out of a lotus. Like the rose, the lotus is often seen as a mandala.

In Hindu iconography, the pink lotus (or padma) is a solar symbol, while the blue lotus (or utpala) is a lunar emblem.

Mandrake: A perennial, the mandrake is a member of the nightshade family with a short stem, purple or white flowers, and a thick root (often-forked). It has emetic, anti-cholinergic, narcotic, and hallucinogenic properties. It was used in ancient times as a pain-killer and sleep inducer, and to relieve convulsions and melancholia. Large doses were said to cause delirium and eventual madness. In magic, mandrake is used in sachet mixes, in talismanic work, as incense, and as drug (particularly, in flying ointments). Its most

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famous use is, of course, in image magic, since its root is sometimes human shaped. Because of its frequent magical use, mandrake commonly appears as a symbol of sorcery and witchcraft. It is also sometimes used as a symbol of fertility, perhaps because of its human shape, but also because of the reputed aphrodisiac effects of preparations made from its roots and berries.

Mistletoe: Mistletoe is a parasitic evergreen plant with small yellowish-green leaves, yellowish flowers, and waxy white berries. It is associated with the oak (among other trees). Like most evergreens, mistletoe is a symbol of longevity, vitality, immortality, and resurrection. Perhaps because of the association of mistletoe berries with drops of semen, mistletoe has often been involved in myths of dying/sacrificed gods such as the Norse god Balder and the druidic oak king. The present custom of kissing under the mistletoe probably originated in fertility rites.

Monkshood (also called wolfsbane or aconite): Monkshood is a highly poisonous member of the crowfoot family. It was considered sacred to Hecate and was at one time called hecateis. It is a common ingredient in recipes for flying ointments, since it numbs the senses and produces the sensation of flying. Like many plants bearing similar alkaloids, monkshood is associated with darkness, lunar forces, poisoning, and death.

Narcissus: The narcissus is a symbol of sleep, since it returns to a bulb after it blooms, sprouting again the next year. In the Middle East, it is sometimes used as a symbol of the upstanding person because of its straight stem.

Onion: The onion is a member of the lily family, having an edible bulb with a strong, sharp smell and taste. The name comes from the Latin *unio*, meaning "oneness." It is used to symbolize layers, the many in the one, the personality and ego, and the world, because of the onion's many-layered bulb. It is also, of course, associated with tears and weeping, since onions irritate the eyes when chopped.

Orchid: The name orchid refers to a widespread family of various, brightly colored tropical flowers. Orchids have long been associated with sexuality and fertility, particularly male sexuality, primarily because of their testicle-shaped bulbs ("*orchis*" in Greek means testicles). Orchids are also used as symbols of love, sensuality, passion, beauty, luxury, and like most flowers, the feminine principle.

Pomegranate: The pomegranate's numerous seeds have made it a widespread symbol of fertility and abundance. Its blood-colored juice reinforces the pomegranate's association with fertility and life.

Poppy: The poppy is a plant having deeply cut leaves, a brownish juice, and bright flowers appearing in a variety of colors. The opium poppy is used as a drug and in medicinal preparations (narcotic and anesthetic), and is highly addictive. It is sometimes used in magical practices to induce dreams. The poppy symbolizes sleep, oblivion, dreams, idleness, indifference, forgetfulness, addiction, and death.

Reeds (syrinx): The reed is associated with wind instruments in general, and most commonly, pan-pipes. Reeds in general are symbols of flexibility, but also fragility.

Rice: Rice is the “staff of life” in the East, sharing many of the symbolic associations of corn and wheat. It is often used as a symbol of abundance, wealth, and spiritual nourishment. Even in the west, rice is a symbol of good luck and fertility (hence its use at weddings).

Rose: The rose is the most commonly used floral symbol in the western world. The name rose applies to various related plants with thorny stems and five-petaled usually fragrant flowers having many stamens. Roses come in almost every color, but are most associated, of course, with the color rose. Roses are used in perfume, sachet mixes, as oil, and as balsam. The fleshy, bright colored fruit of the rose, the rose hip, is used in teas and has antiscorbutic and diuretic properties. Roses, particularly red roses, are often associated with spilt **blood**, sometimes innocent’s or martyr’s blood. In many myths, the rose is dyed red by blood. Roses also symbolize the chalice of life, the soul, the heart, love, beauty, the feminine principle, and unfolding or manifestation. It is a common symbol of mystical rebirth, perhaps because of its association with blood and the feminine principle. The rose also shares some of the symbolism of the wheel and the mandala (as in the compass rose). As is often the case with flowers that vary in color, the symbolic associations of the rose change according to its hue.

Rosemary: Rosemary is an evergreen shrub in the mint family. It has clusters of small, light-**blue** flowers and leaves that yield a fragrant essential oil. Rosemary is used in perfumes, in sachet mixes, as incense, balsam, oil, and in potions. It has carminative properties, is used to treat headaches, and is a mild stimulant when taken as a tea. Rosemary is a symbol of remembrance, because of its long lasting scent. Like most evergreens, it is a symbol of immortality. The Latin name, *rosmarinus*, means “rose of the sea,” which was once a title of Venus. It is also called “the Elfin plant,” since it was once thought to be sacred to the fairies.

Rue (Common Rue): Rue is a woody perennial. It is used as a cosmetic and in medicinal preparations (to promote menstruation and as an abortifacient). Rue is used magically in sachet mixes, as oil, in talismanic work, and in potions. As its name implies, rue is a traditional symbol of grief and regret.

Saffron: Saffron is a low ornamental perennial with large purple crocus-like flowers. The spice saffron is made from the dried orange stigma of the flowers. Saffron is used in medicinal preparations and, of course, in cooking. Magically, saffron is used as incense for divination or trance work, in potions, in perfume, and as oil. Saffron is made into a golden orange dye that is used to color the robes of Buddhist monks.

Shamrock: The shamrock is associated with the triple-aspect moon goddess in both Celtic tradition and in pre-Islamic Arabia.

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Sunflower: The sunflower is a tall plant with large yellow, daisy-like flowers. The flowers have yellow, brown, purple, or black disks containing edible seeds that are often pressed for their oil. As one might expect, the sunflower is a symbol of the **sun**, because of its color and radiating petals, but also because it turns towards the sun.

Tansy: Tansy is a bitter, aromatic perennial growing one to three feet high with small, yellow flowers. The name tansy comes from the Greek *athanasia*, meaning "immortality" (either because of its medicinal qualities or because its dried flowers retain their natural appearance). It is used as oil, wax, cosmetic, preservative, and dye (the crushed leaves produce green dye; the crushed flowers produce yellow dye). Tansy is also used in liqueur, in cooking, and in medicinal preparations (as an anthelmintic and febrifuge). Like many strong smelling plants, tansy is associated with protection from evil spirits. It has also been used to repel moths, fleas, and other pests.

Tea: Tea is an evergreen plant with white flowers in the Camellia family. Its leaves contain 2 - 4 % caffeine. It is, of course, used to make the stimulating drink named after the plant. Tea is a symbol of wakefulness, cultivated society, and social ritual.

Thistle: Because of its spines, the thistle is a symbol of sorrow, tribulation, and prickliness (ill-humor), but also protection. It is sometimes used as a symbol of long life, since it retains its shape when dried.

Thorn (or Briar): Thorn is a symbol of tribulation or irritation (a thorn in the side), adversity (a thorny problem), and suffering (a crown of thorns). It also appears as a symbol of error or vice, in the sense of straying off the correct path into the thorns (the briar patch).

Tomato: The tomato is an annual member of the nightshade family, growing from two to six feet in height, with fleshy red or yellow round fruit. It is associated with blood because of its red juice, and fertility because of its many seeds. Like the apple, it is also used as a symbol of love and sexuality.

Valerian: Valerian is a perennial herb with clusters or spikes of white, pink, or purplish flowers and thick, strong smelling roots. It is used in extracts, massage oils, philters, sleep- pillows, and is sometimes used as a relaxant in psychic work. Valerian contains valium precursors and has significant sedative and tranquilizing effects. It is often made into tea (usually mixed with peppermint, spearmint, and/or honey for taste). Valerian was often burned as protection from demons and evil spirits, perhaps because of its tranquilizing effects.

Violet: Violets are a traditional gift of lovers, since the bluish color is associated with loyalty and constancy. As with many other flowers, violets are often used as a symbol of spring.

Watermelon: Like tomatoes and pomegranates, the watermelon is a symbol of fertility because of its many seeds, but also its pregnant shape and association with water.

Wheat: More than most plants, the sowing, growth, and harvest of wheat are symbols of the cycle of birth and death. Wheat has had such a pre-eminent place in western agriculture that it is used as a symbol of both agriculture and harvest. The wheat head is a symbol of fertility and the life-giving aspect of plants and the earth. The grain of wheat is often used as a symbol of death and rebirth; "Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit." The symbolic associations of wheat are integral to the symbolism of bread and breadmaking.

Wormwood: Wormwood is a silky strong-smelling perennial member of the artemisia family with white or yellow flowers. The name comes from the old English *wermod*, meaning "spirit mother," from the same roots as the German *vermut* and French *vermouth*. Its Greek name *apsinthios* means "without sweetness." It yields bitter, dark-green oil used in making absinthe (a stimulant liqueur). Wormwood has narcotic, analgesic, and stimulant properties. As a stimulant, either smoked or prepared as liqueur, wormwood counteracts to some extent the effects of alcohol. Unfortunately, prolonged and heavy use damages the nervous system, though this requires much greater amounts than one would generally consume in absinthe. It is, however, poisonous in larger doses. Wormwood is used magically in pillows and as incense. It can be made into a yellow ink or dye. Wormwood is generally used as a symbol of pain, bitterness, and grief, particularly the grief of absence.

Designing a Garden I

Choose a concept, such as spiritual fire, Eros, or death and rebirth, and design a garden around it using at least five trees, shrubs, or ground plants. You do not need to go into great detail as to the arrangement of the plants or features of the location. The main thing, initially, is to describe a group of plants that you feel are all in harmony with the chosen idea.

Designing a Garden II

Choose between four and twelve concepts and assign a plant to each. Next, design a circle or mandala pattern garden, placing each plant in the appropriate direction for the chosen concept. Since you are only describing the design, don't worry about practicality or expense. Shapes or symbols can be formed by adding paths, benches, ponds, benches, boulders, and so on.

Associating Plants and Locations

Refer to the section on places and choose a location and an associated concept or symbolic aspect. Describe the location in as much detail as you can, listing as many plants as you can think of that would be appropriate both to the location and the concept. Try this with a different location and concept,

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then try to describe a transition between the two locations. This technique can be particularly useful when trying to develop a setting for pathworking or guided imagery.

Chapter 17: Trees

Trees are significant in nearly all cultures for their longevity and as sources of fuel, food, material, and other necessities of life. In many early cultures, trees were seen as a dwelling place of the divine and as the axis mundi, a symbol of the relationship between heaven and earth. Many cultures also use the symbol of the inverted tree, representing life drawn from the heavens and instilled in the earth below.

Often, a specific type of tree was viewed as the World Tree (or Tree of Life), connecting the subterranean cthonic regions with the earth and heaven, thus supporting the structure of the world. In myth, supernatural creatures and the souls of the dead or unborn inhabit the World Tree.

Trees are frequently associated with oracles and knowledge. As intermediaries between above and below, heaven and the underworld, trees were thought to be connected to the wisdom and foreknowledge of both the gods and the dead.

Trees are also sometimes associated with ascension, cosmic order, determinism, causality and the path of life, experience, initiation (since the branch is almost synonymous with path), and even fire. Just as trees are viewed as a source of life, many cultures believed that the principle of fire is in trees from which it can be extracted by rubbing sticks together.

The growth of new leaves is often associated with spring, and hence new life. The annual cycle of the deciduous tree symbolizes life, death, and rebirth.

The evergreen, in general, is used as a symbol of youth, vitality, longevity, and immortality. Because of their associations with immortality, however, some evergreens have been used in funeral practices and have also come to be associated with death.

Fruit trees are generally associated with life and fertility (fruitfulness). The fruit itself symbolizes maturity and completion (fruition). Perhaps because of its association with fertility, sweetness, and moisture, fruit is often associated sexuality and sensuality.

Here are some of the symbolic associations of specific trees:

Acacia: A member of the mimosa family, the acacia is a woody perennial with hard, nearly incorruptible wood, large thorns, and flowers of blood-red and white. The name comes from the Greek *acakia*, meaning "a point" (because of its thorns). It is used as incense, balsam, wood, flower, and perfume. Some species exude gum Arabic. The wood is used to build temples and sacred fires in India. It is used by several different cultures as a material for bull-roarers.

The acacia is associated with life and death, death and rebirth, and immortality because of the color of its flowers and the long-lasting nature of its wood. It is also used to symbolize constancy and permanence (again, since its wood is very durable). It is sometimes used as a symbol of initiation and

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secret knowledge because of its thorns and the use of its wood in altars and sacred objects.

Alder: The alder is a tree frequently found growing on moist land. The alder's wood was often used for bridges and piles because it resists underwater rot. The alder has also been used in dyeing and tanning. It can be used to make three different dyes -- red from its bark, green from its flowers, and brown from its twigs. Because of this, the alder is sometimes used to symbolize the elements of fire, water, and earth.

Almond: The almond is a woody perennial belonging to the rose family. It produces a bitter fruit containing an edible kernel. It is used as incense, oil, perfume, wood, flower, and in sachets. Since the almond is the first flower of the year, it is often used to symbolize watchfulness and spring. Because of the sweet kernel concealed by the hard shell, it is sometimes used as a symbol of substance hidden by illusion, spiritual truth masked by dogma or ritual, and initiation or hidden knowledge. Because of the vulva-like shape of the seed, the almond is sometimes associated with the yoni and sexuality. All these associations also affect the symbolism of the mandorla, an almond-shaped frame used in religious iconography (particularly that of the Virgin Mary).

Apple: The apple is associated in many cultures with immortality and eternal youth. Because of this association, it has often been thought unlucky to cut down an apple tree (probably, also, because it reduced the supply of food). Even today, apples are still associated with health and luck. Apples are often used as a symbol of love and fertility, but also temptation and desire. The apple also appears as a symbol of knowledge, life, and the world. One reason the apple is associated with knowledge is that, when cut along its breadth, it reveals a pentagram formed by the placement of its seeds. Likewise, this probably explains the apple's association with Venus. Popularly, the apple is regarded as the "forbidden fruit" in the story of the Garden of Eden, but the bible does not identify it as such. Early Christian scholars may have stated that the forbidden fruit was an apple because of the pun suggested by the Latin *malum*, which means both "apple" and "evil," but it is also possible that the apple was chosen due to its associations with Venus and sexuality. See **Pentagram**

Ash: The ash is a woody perennial with pinnate leaves, winged fruit, and tough, elastic, close-grained wood. It has sometimes been seen as a symbol of the axis mundi or Tree of Life.

Bay Laurel: The name bay is derived from the Latin *vaca*, meaning "a berry." The leaves, berries, and oil are narcotic. The priestesses of Apollo chewed bay leaves and inhaled their fumes to induce prophetic visions. Perhaps because of this, it is sometimes associated with the sun. Bay laurel is used in pillows, as wood, oil, incense, and in constructing sacred fires.

Beech: The beech is a large evergreen with dark-green leaves, hard wood, and edible three-cornered nuts. Like most evergreens, it is sometimes used to

symbolize endurance and immortality. The bark is smooth and was once used for writing upon. It is also a source of creosote and is used in the manufacture of some soaps.

Birch: The birch is a woody perennial with slender branches, hard, close-grained wood, and smooth bark that can be easily stripped off in layers. The bark was formerly used to make canoes. Birch is used as wood, oil, and in potions (particularly sleep potions). Birch twigs were often used in cleansing rituals, to banish influences and expel evil spirits. Even today, people enjoying a traditional Scandinavian sauna are brushed afterwards with birch. The birch is one of the earliest trees to exhibit new growth each year.

Camphor: Camphor is a type of tree used to produce oil, perfume, balsam, and wood. The extract of the Camphor tree is a white, volatile crystalline substance that burns without residue. Because of this, it is sometimes used as a symbol of purity and spirit. It is used in medicine as an irritant and stimulant, and is said to lessen sexual desire. It is also used to protect fabric from moths.

Cedar: The cedar is a tall evergreen with fragrant, durable wood. It is used as perfume, oil, wood, and incense. The cedar is used to symbolize grandeur and loftiness (and hence, nobility), strength, durability, and incorruptibility. Its incorruptibility, along with the fact that it is an evergreen, causes it to be associated with immortality and life after death, particularly in Mediterranean cultures.

Cherry: The name cherry comes from the Greek *keras*, meaning "a horn" because of the hardness of its wood. The cherry is sometimes used to symbolize spring and youth because it bears flowers before leaves. In Japan, particularly, the cherry blossom is seen as a symbol of ephemeral perfection, since the flower lasts only for a brief time.

Cypress: The cypress is an evergreen, cone-bearing member of the pine family with dark foliage, hard wood, and a very symmetrical form. It is used as aromatic oil and in salve. The scent of the cypress is said to have a tranquilizing effect. Cypress is often used to symbolize long life, immortality, incorruptibility, and purity. Because of these associations and its sweet smell, it has often been used in the construction of temples, ritual objects, and sacred fires. It has also come to symbolize death (because of its use as an emblem of mourning).

Dogwood: The dogwood's ancient name, *cornus* (from *cornu*, meaning "a horn") referred to the hardness of the wood. The name dogwood is a corruption of its root, the old English *dagge* (a dagger or sharp pointed object), since it was used to fashion daggers and stakes.

Elder: The elder is a waterside tree of the honeysuckle family with red or violet-black fruit and fragrant white or pink flowers that bloom to their peak in midsummer. It is used as wood, and in medicinal preparations. It has narcotic qualities, but is generally considered harmful to ingest. The inner bark and the flowers have long been famous for their therapeutic qualities.

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The name elder is derived from the Anglo-Saxon *aeld*, meaning fire, since fires were once kindled by blowing through hollowed elder branches. The elder is also called the "pipe-tree" because its pith can be easily removed to make pipes and flutes.

Eucalyptus: The eucalyptus is a subtropical evergreen tree of the myrtle family. It is used in sachet mixes, as balsam, oil, wood, incense, and for sacrificial burning. It also has antiseptic and disinfectant qualities.

Fig: The fig is an androgynous perennial bearing small, pear-shaped fruit with sweet, pulpy, seed-filled flesh. It is used in sachets, and as perfume, though it is most often used as food. The fig is considered holy in many cultures. It is often used to symbolize fertility, procreation, abundance, nourishment, religious knowledge and wisdom. In one interpretation, when Adam and Eve sewed aprons from fig leaves, this was a symbol of the necessity of correct religious teaching after partaking of the fruit of the Tree of Knowledge. It is sometimes used to symbolize the womb, the feminine principle, and goddesses (perhaps because of the milky appearance of the sap and the fruit's many seeds). The fig appears in many cultures as the axis mundi and Tree of Life or Tree of Knowledge. Interestingly enough, eating figs raises one's level of the neurotransmitter serotonin. The Buddha was said to have sat beneath a Bo tree (a variety of fig) for forty days before achieving enlightenment.

Fir: The fir was one of the first timbers used in boat building. It is used as a symbol of fertility and constancy (probably because of its ability to withstand winters unchanged). Like most evergreens, it is associated with longevity and immortality. It has often been used in funeral symbolism.

Hawthorn: The hawthorn is a woody perennial with spines, fragrant white, pink, or red flowers, and red berries. The name means literally, "hedge-thorn." The hawthorn is often planted in a hedge, because of its thorns, but also because of a long association with magical protection. The hawthorn blossom, for many men, has the strong scent of female sexuality and was used by the Turks as an erotic symbol. Reputedly, the wood of the hawthorn burns hotter than any other wood.

Hazel: The hazel is an unusually flexible tree that blossoms early and produces round, edible nuts. It is traditionally associated with fertility and sexuality, but even more so with wisdom, knowledge, and initiation. It is a traditional wood used for wands, rods, staves, scepters, and divining rods. Its use in dowsing stems from the fact that metals and spring-water were both regarded as expressions of the fertility of the earth, the idea being that hazel wands would elicit a sympathetic reaction. Because of its association with fertility, the hazel tree and its nut are also sometimes associated with unchastity and lust.

Juniper: The juniper is a coniferous shrub with berry-like cones. The name juniper means literally, "youth-producing." As the name implies, the juniper is

associated with rejuvenation and immortality. It is used as salve and oil. The oil is used medicinally (as a diuretic) and as a flavoring in gin. Juniper berries are used in sachet mixes, in wine, in philters, and in some shamanic smoking mixtures.

Laurel: The laurel is a shrub or tree with large, glossy, aromatic leaves, greenish-yellow flowers, and black berries. Like all evergreens, the laurel is a symbol of immortality, an aspect of its use as a symbol of intellectual and military glory. It often appears as a symbol of immortality acquired through victory, and as a symbol of the wisdom and valor necessary to achieve victory. The laurel crown is a symbol of literary and artistic achievement, and of triumph or victory in general. The ancient Greek oracles used laurel, since it produces trance or frenzy if it is chewed or its smoke is inhaled.

Mimosa: The mimosa is sometimes used as a symbol of the sun and light because of its golden yellow flowers.

Oak: The oak is a woody perennial with alternate simple leaves, bearing nuts called acorns. It is used as wood and incense and was sometimes used for sacrificial burning. The bark can be used to make red dye. Also, oak bark is preferred over all other substances for tanning.

The oak is used to symbolize strength, power, and long life, because of its durability and height. The Latin word "*robur*" was used for both oak and strength. It is nearly always associated with sky-gods and lightning, perhaps because of the tradition that it attracts more lightning than other kind of tree. The oak's roots are often as long as its branches, making it an appropriate mediator between earth and sky. The oak is also used to symbolize divine life, might, protection, stability, durability, and endurance. The oak represents the axis mundi, appearing as a world-tree in some traditions. The oak was the most sacred tree of the Druids. In fact, the word druid may derive from the Celtic words *derw* (oak) and *ydd* (part of).

The acorn, more than most seeds, is a symbol of potential, since it can grow into an oak. The acorn is also sometimes used as a symbol of plenty, prosperity, and fruitfulness (though, paradoxically, acorns were generally only eaten by human beings during times of famine). It is also used as a symbol of immortality and the continuity of life.

Olive: The olive is a low branching evergreen tree with stiff, narrow, dark-green leaves and yellow flowers in small bunches. It is used in sachet mixes, used as oil (both for anointing and for lamps), balsam, incense, wood, and of course, as food. The oil is also a mild laxative.

The olive is sometimes used as a symbol of intellect, knowledge, and light (since it provided oil for lamps). It is also associated with purification because of the cleansing qualities of the oil. It is used to symbolize fertility and vitality (since the olive tree is very hardy and long-lived). An olive will continue to grow if the interior of the trunk has rotted, or even if it is cut down or burned. It has often been used to symbolize the Tree of Life in western traditions, probably because of humanity's long dependence on the

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tree. The olive branch is often used to symbolize love, peace, and reconciliation.

Palm: Palms are various tropical or sub-tropical trees with a tall, branchless trunk topped by a bunch of huge, fronded leaves. The palm is named for its vague resemblance to the palm of a hand. It has incredible durability and is self-renewing, never changing its leaves.

Palms, particularly date palms, are symbols of nourishment and life. The palm is considered holy in many cultures because of the multiplicity of its uses. Palms produce wood, fruit, oil, fiber and leaves (for weaving, rope-making, and thatching), and an intoxicating beverage can be made from its sap. The palm is associated with ascension (because of its long, straight trunk) and the sun. It is also sometimes used as a symbol of divine truth and blessings. Palm leaves have often been carried or worn as symbols of victory, triumph, or joy. The palm was used by early Egyptians as a symbol of time, since it grows in regular intervals, producing rings on its trunk. In modern times, the palm has taken on associations with vacations, tropical paradise, and freedom from care.

Peach: The peach is a symbol of spring and fertility because it flowers early in the season. Because of its associations with spring and the attendant symbolism of rebirth and fertility, the peach is often used in the East as an emblem of marriage, purity, and faithfulness. Often, the peach tree and its fruit have also been associated with immortality. Peaches, because of the cleft in the fruit and its associations with fertility, are also sometimes used as erotic symbols.

Pear: The pear is sometimes used as a symbol of the ephemeral because of its short-lived blossoms. In psychoanalysis, the pear is considered an erotic symbol because of its sweet, juicy fruit with its suggestion of the feminine shape.

Pine: The name pine refers to any of various cone-bearing evergreens with clusters of needle-shaped leaves. It is used as oil, pine resin (used to make pitch, turpentine, and other products), perfume, incense, in sacrificial burning and ritual fires, and in medicinal preparations. The pine symbolizes rebirth, life, and immortality. It is one of the few trees that are androgynous.

Plum: The plum is a symbol of youth and spring, because the plum blossom appears even before the tree is covered with leaves. In dream psychoanalysis, the fruit is sometimes seen as a symbol of female sexuality. In general, the plum is a symbol of the object of desire.

Poplar: The name poplar refers to various species of tall, fast-growing woody perennial with small leaves and soft wood. It is used as wood, for sacrificial burning and ritual fires, and as balsam. White poplar is a mild analgesic. It is sometimes used as a symbol of the Autumn Equinox and of old age. The black poplar was a funeral tree sacred to the Mother Earth. The poplar is sometimes used as a symbol of pain and lamentation, since its leaves tremble

with the slightest breeze. It is also sometimes seen as a symbol of duality and the two-fold nature of all things, since one side of the poplar leaf is light and the other side dark.

Rowan: The rowan is a deciduous shrub, related to the apple, but producing small red berries. It is also known as mountain ash, quickbeam, or witch wand. The rowan is seen in Celtic culture as the tree of life. It has long been associated in European myth with luck and protection. In ancient Ireland, the Druids of opposing forces would kindle a fire of rowan and say an incantation over it to summon spirits to take part in the battle. The rowan is also used for many healing purposes (the "Quickbeam" is the tree of quickening), and as a divining rod in metal divination. Rowan berries have a small pentagram where they are joined to the stalk.

Sycamore Fig: The sycamore is a form of fig that often grows to a great height, and so was sometimes associated with the sky and heavens. It is traditionally associated with nourishment, generation, fertility, and love, probably because of the milky substance found in its fruit. For this reason, it also appears as a symbol of the Great Mother. See **Fig**

Walnut: Like many nut-bearing trees, the walnut is sometimes used as a symbol of secret riches (frequently spiritual treasure) inside a difficult to penetrate container. It sometimes appears as a symbol of a difficult problem (a tough nut to crack). The nut is sometimes used to symbolize the male testes or, in Jungian symbolism, female genitalia, hence the association in some cultures with fertility.

Willow: The name willow refers to various trees with narrow leaves, tassel-like spikes of flowers, and flexible twigs. Its twigs are often used for weaving baskets. It is used as wood, in talismanic work, and as a mild analgesic. The willow symbolizes mourning, weeping, meekness, and bending, but also grace, elegance, flexibility, and strength in weakness. The willow was sacred to Hecate, Circe, Hera, and Persephone, all death aspects of the Triple Moon Goddess, and was often used by the witches in Greece. It is said to be the tree that loves water most and is sacred to the Moon Goddess who is the giver of dew and moisture. In the East, the willow is a symbol of immortality, perhaps because its branches, when planted, will often take root and grow.

Witch-Hazel: The witch hazel is a shrub or tree with large alternate, dentate leaves, clusters of yellow flowers, and woody fruit. It is often used for divining rods. The leaves and bark are often prepared with alcohol and used as an astringent.

Yew: The yew is a cone-bearing evergreen with dark-green leaves and red berries. It is often used as a symbol of death (because of its poisonous needles and seeds). It is sometimes used as a symbol of longevity and immortality (because it is an evergreen with a life-span of centuries). It is also used to symbolize mourning and sadness. The yew is known as the tree of death in all

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European countries. Yew wood makes excellent bows, which probably strengthened the belief that yew was connected with death.

| Chart of the Woods | | | | | |
|---------------------------|--|-------------------|------------|------------------|--------------------------|
| WOOD | COLOR | HARDNESS | WEIGHT | WORTH | SMELL |
| Ash | whitish | hard | heavy | common | |
| Aspen Poplar | whitish or very pale yellow | soft | very light | very common | |
| Beech | chocolate brown rays on pinkish- brown | hard | heavy | very common | |
| Birch | pale brownish- yellow | hard | heavy | common | |
| Cedar (western red) | red- brown | soft | very light | very common | aromatic |
| Cherry | brownish | hard | light | common | pleasant |
| Douglas Fir | red- brown | soft | light | very common | |
| Ebony | jet black with brown or greenish black | extremely hard | heavy | very precious | |
| Elm | warm brownish | soft | light | very common | |
| Eucalyptus | brownish | hard | heavy | common | |
| Mahogany | coppery- red | soft | light | precious | |
| Maple | yellowish- white | hard | heavy | very common | |
| Oak | yellowish | hard | heavy | very common | sharp, tannic acid |

| | | | | | |
|----------------------|---|------|------------|----------------|--------------------------|
| Oak, Brown | deep brown | hard | heavy | precious | sharp, tannic acid |
| Pine | yellowish- white | soft | light | very common | resinous |
| Rosewood | reddish- brown, violet- brown to golden- brown | hard | very heavy | precious | pleasantly sweet |
| Sycamore Maple | pale whitish- gray | hard | light | common | |
| Teak | golden- brownish | hard | heavy | precious | leathery |
| Walnut (Austral.) | pinkish- brown with blackish- brown streaks | hard | heavy | precious | unpleasant |
| Walnut (black) | chocolate to purplish- brown | hard | heavy | precious | aromatic |

The Druidic Tree Alphabet (The Beth-Luis-Nion and the Boibel-Loth)

Since part of the purpose of this book is to encourage people to create their own magical symbols, I have done little more than mention most traditional magical systems. For the most part, I've tried to avoid discussing symbolism that requires the understanding of a particular culture or myth. My goal has been to stick to discussing symbolism that has some sort of rationale, however tenuous, for its associations. For example, there are many plants, animals, and stones that are associated with fire, primarily because they are red. It's pretty thin reasoning, but it is a reason that isn't dependent on special cultural knowledge. The Beth- Luis-Nion and Boibel-Loth, however, are so unique in their focus on trees that thought I should include a brief description as an example of what can be done with a specific class of symbols.

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Druidic practices were intimately connected with the mythic and symbolic significance of trees and their interactions with the changes of the seasons. The Boibel-Loth and, later, the Beth-Luis-Nion were alphabets used by the druids both as magical symbol systems and as ciphers.

The Beth-Luis-Nion or Boibel-Loth tree alphabets consist of five vowels and thirteen consonants. Each letter is named after the tree or shrub associated with it. The consonants of the alphabet form a calendar of seasonal tree magic based on the lunar month. The vowels of both the Beth-Luis-Nion and the Boibel-Loth represent the stations of the year and are associated with trees considered to be especially sacred to the Great Goddess. Each letter is also associated with a bird, a gemstone, a color, a saint, and various poetic images such as a specific number of men, women, children, rivers, dogs, and so on.

Unlike most magical alphabets, it is the layers of symbolism themselves that were used as ciphers. Because of the unusually rich associations of concrete images, complex messages could be encoded in poems, riddles, and stories that acted as mnemonic repositories of knowledge for the initiated.

While most magical alphabets are centered around concepts (planets, zodiacal signs, and so on), the symbolism of the Beth-Luis-Nion and the Boibel-Loth is inextricably tied to stories. This is so much so that relatively little of their intricate symbolism is accessible without delving deeply into classical and Celtic mythology.

I present a slightly more complete description of these alphabets in my book, *The Magician's Companion*. I would also recommend *The Key of It All* (Book Two: The Western Mysteries) by David Allen Hulse. For more detailed information, I would suggest *The White Goddess* by Robert Graves, *Ogham and the Celtic Tree Alphabet* by Steve Blamires, *Ogam: Weaving Word Wisdom* by Erynn Rowan Laurie, and *Practical Celtic Magic* by Murray Hope.

A "Standard" Ogham

B L F S N H D T C Q M G Ng Z R A O U E I Ea Oi Ia
Ui Ae



Kh Th P Ph X



The Druidic Tree Alphabet

| Letter | B | L | N | F (V) | S |
|--------------------------------|---------------------|--------------------------|---------------------|--|----------------------------|
| Beth- Luis- Nion Name | Beth | Luis | Nion | Fearn | Saille |
| Boibel- Loth Name | Boibel | Loth | Neiagadon | Forann | Salia |
| Tree or Plant | Birch | Rowan (Quickbeam) | Ash | Alder | Willow (Osier) |
| Lunar Month | 1 | 2 | 3 | 4 | 5 |
| Part of Solar Year | Dec 24 to Jan 20 | Jan 21 to Feb 17 | Feb 18 to Mar 17 | Mar 18 to Apr 14 | Apr 15 to May 12 |
| Bird | Pheasant | Duck | Snipe | Gull | Hawk |
| Gem or Stone | Red Sard | Yellow Chrysolite | Sea Green Beryl | Fire- Garnet | Blood- Red Carbuncle |
| Color | White | Gray | Clear | Crimson | "Fine Colored" |
| Zodiacal Sign | Sagittarius | Capricorn | Aquarius | Pisces | Aries |
| Misc. Concepts | The Sun | Fire | Poseidon | Saturn Fire The Crone | Moon Hecate |
| Key Images | Inception | Quickening, Candlemas | | Spring Equinox | May Day |

| Letter | Z or SS | H | D | T | C |
|---------------------|------------------|---------------------|---------------------------------|--------------------------------------|-------------------|
| Beth-Luis-Nion Name | | Uath | Dui | Tinne | Coll |
| Boibel-Loth Name | Straif | Uiria | Daibhaith | Teilmon | Caoi |
| Tree or Plant | Blackthorn | Hawthorn | Oak | Holly | Hazel |
| Lunar Month | 5 | 6 | 7 | 8 | 9 |
| Part of Solar Year | Apr 15 to May 12 | May 13 to June 9 | June 10 to July 7 | July 8 to Aug 4 | Aug 5 to Sept 1 |
| Bird | Thrush | Night-Crow | Wren | Starling | Crane |
| Gem or Stone | | Lapis Lazuli | White Carnelian | Yellow Cairngorm | Banded Red Agate |
| Color | "Bright Colored" | "Terrible" | Black | Dark-gray | Brown |
| Zodiacal Sign | | Taurus | Gemini | Gemini | Cancer |
| Misc. Concepts | | Cardea Flora | Mid-summer Solstice, Maia | Mars Jupiter/Thor The Oak-King | Mercury Wisdom |
| Key Images | | Earth (the element) | Door | Increase | |

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| Letter | Q or CC | M | G | P | R |
|---------------------|-----------------|---------------------------|---------------------------|--------------------|----------------------|
| Beth-Luis-Nion Name | | Muin | Gort | Pethboc (Ngetal) | Ruis |
| Boibel-Loth Name | Quert or Cailep | Moiria | Gath | Ngoimar | Riuben |
| Tree or Plant | Apple | Vine | Ivy | Dwarf Elder | Elder |
| Lunar Month | 9 | 10 | 11 | 12 | 13 |
| Part of Solar Year | Aug 5 to Sept 1 | Sept 2 to Sept 29 | Sept 30 to Oct 27 | Oct 28 to Nov 24 | Nov 25 to Dec 22 |
| Bird | Hen | Titmouse | Mute Swan | Goose | Rook |
| Gem or Stone | | Amethyst | Yellow Serpentine | Clear Green Jasper | Dark Green Malachite |
| Color | Mouse-colored | Variegated | Blue | Glass Green | Blood Red |
| Zodiacal Sign | Leo | Virgo | Libra | Scorpio | Sagittarius |
| Misc. Concepts | Venus | Sun Dionysus Osirus | Sun Dionysus Osirus | | |
| Key Images | | Autumn Equinox | | | Winter Solstice |

| Letter | A | O | U | E | I |
|---------------------|-----------------|----------------------|---------------------------|--------------------|------------|
| Beth-Luis-Nion Name | Ailm | Onn | Ur | Eadha | Idho |
| Boibel-Loth Name | Acab | Ose | Ura | Esu | Jaichim |
| Tree or Plant | Silver Fir | Furze | Heather | White Poplar | Yew |
| Part of Solar Year | Winter Solstice | Spring Equinox | Summer Solstice | Autumn Equinox | |
| Color | Piebald | Dun | Resin Colored | Red | Pale White |
| Planet / Deity | Moon | Mercury | Sun Venus | Jupiter | Saturn |
| Misc. Concepts | Birth | Youth and Initiation | Maturity and Consummation | Repose and Old Age | Death |

Tree Hugging

Yeah, I know it sounds silly, even if you may actually BE a fanatic conservationist, but just go ahead and do it. Find a sizeable tree – one that's too large to put your arms completely around – and hug it. Examine the texture of the tree's bark and feel the tree's solidity. Try to feel its life and connection to the earth. Imagine the energy of sun flowing from the leaves down to the roots, while water and nutrients rise up towards the leaves. Spend at least a couple minutes doing this.

Tree Visualization

On a sunny day, stand outside, among trees if possible. Place your feet together and plant them firmly on the ground. Then, extend your arms, fingers splayed, towards the sky. As you do this, feel the light of the sun on your skin. Feel the strength and weight of the earth in your feet and legs.

Visualize branches and leaves extending from your arms and upper torso. Then, visualize roots extending from your feet deep into the earth.

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As you breathe in, imagine the support and nourishment of the soil rising up through your limbs. As you breathe out, feel the energy of the sunlight sink through the surface of your skin and diffuse through your body.

Feel the wind caress you. Move your attention back and forth from your roots to your branches until you feel centered, forming a channel between sun, sky, and earth. Spend a while absorbing their energy, and then return to your self.

Tree Associations

Make a list of four, six, or twelve types of trees in the area you live and arrange them by the seasons or months in which they show new growth, bloom, fruit, shed leaves, and so on. In the case of evergreens, you might place them by the months or season in which they are most prominent -- that is, the period in which other trees are dormant, if you live that far north.

Think of at least three major traits for each tree, such as food value, medicinal, or artistic/domestic use.

Associate each tree with a bird. If possible, choose birds that are in the area during the months/seasons associated with each tree.

Associate each tree with an animal native to (or at least living in) the area in which you live.

Barbara Walters was famous for, among other things, asking people she interviewed what kind of tree they would be if they were a tree. Reverse this idea and try to imagine what kind of person each tree on your list would be if it were a human being. Write a short description of this person for each tree.

Part 2: Putting It All Together



Chapter 18: Personal Symbols

"The great function of symbols is to point beyond themselves, in the power of that to which they point, to open up levels of reality which otherwise are closed, and to open up levels of the human mind of which we otherwise are not aware."

-- Paul Tillich

Like many things, the value of creating personal symbols lies as much in the process as in the result. Certainly a well-crafted set of magical symbols has many uses, but the process of self-examination and discovery that accompanies the construction of magical systems is essential.

Symbolism and metaphor are at the core of what it means to be human. The act of relating one thing to another is fundamental to human consciousness. In a sense, everything we see as a distinct entity we characterize by relating it to a bundle of qualities and attributes attached to other things. We do this consciously, but also at the deepest and most inaccessible levels of the unconscious, even down to the physical act of perception. Our brains have evolved to organize our perceptions so as to most readily recognize patterns. Thus light, shadow, shape, and color become a plant, a chair, or someone's face.

In a sense, we are completely embedded in a symbolic environment. We mask the underlying noumenal reality around us with at least three veils:

- * Our physical organization of our perceptions.
- * Our emotional conditioning. This is the association of responses (attraction, repulsion, etc.) to our bundles of perception.
- * Our use of symbols, particularly words, to represent our bundled perceptions.

Particularly in the modern west, we suffer simultaneously from a lack of living myth and symbolic connection, and an inability to distinguish shadow and substance. For example, one might see the place where one experienced a fire as a forest. The experience of the fire was terrifying. Afterwards, seeing the word "forest" in a book brings thoughts of danger, when what is actually perceived is black shapes on a white background. We may be conscious of our responses in such cases, but generally our immersion in symbolism is complete. When we see an object, an animal, a person, or whatever, we often think its "name" and access what we "know" about it. Thus, much of the time, we wander through the land of our imagination, only occasionally experiencing the unmediated reality beneath.

Enlightenment entails not only the mastery of symbols, but the ability to free the self from their influence and to transcend illusion. We live in an

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environment saturated with symbols wherein images are constantly confused with reality. We often mistake news broadcasts for events, pictures of people for sex, scraps of colored paper for value, and objects for happiness. This is, as the Zen parable says, "confusing the moon with the finger pointing at the moon."

In this context, the examination of symbols leads to a greater awareness of ourselves, our environment, and, ultimately, greater freedom.

The Uses of Personal Symbols

The principle use of magical systems, and essentially any personal system, is to form a channel of communication between different levels of consciousness. Since many parts of one's mind do not use regular linear language, special means are required to establish dialogue.

By carefully examining our symbolic associations and then consciously linking them with alphabets or other arrangements of visual/verbal systems, we create a structure by which we can pass information and instructions between the conscious and unconscious, the verbal and visual, and the rational and non-rational parts of the mind.

Many magical operations involve learning to identify and work with different parts of the self. Typically, a magical system will include a set of correspondences for both the material self (limbs, bones, blood, vital organs, etc.) and the spiritual or psychological self (the will, the intuition, the intellect, etc.). These correspondences allow you to focus the mind through use of ritual, talismans, mandalas, and so on to refine, transform, or heal a specific part of yourself. They also allow parts of you to communicate that they are injured, in distress, or otherwise require you to take action.

Really, the uses of magical symbol systems are limited only by one's imagination, skill, and discipline. Here are some of the principle uses:

Receiving information from the subconscious. This can be done through dream-work, divination, visions, and spirit evocation.

Assembling ideals from archetypes and modeling them. This includes operations such as invocation and the assumption of god-forms. Some of the same techniques can also be used to assemble negative aspects from archetypes and transform them.

Accessing states. A variety of things can be anchored to symbols. Negative emotions or physical states can be altered by accessing positive states. Particular talents and abilities can be more readily accessed by anchoring them. These operations include the construction of talismans and the uses of yantras (visual diagrams), mantras (verbal triggers), and visualization.

Symbols are the essential core of imitative magic, providing the magical link. The symbol is thought not just to represent, but to actually be that which is symbolized. Thus, magical symbols are a

major tool of practical magic, that branch of magic that seeks to directly influence the physical world.

Assembling a Symbol

To begin with, choose a central concept for your symbol. This can be an abstract concept, such as strength, birth, or beauty, or it can be a primary image such as fire, mountain, door, child, and so on. The important thing is that you choose the single most important aspect or image for the symbol you are creating.

Creating a Visual Sign

With a few exceptions, such as Druidic "Tree Alphabet," the myriad associations of magical symbols are anchored to visual signs. There are four major methods of creating visual signs:

Sigilization -- The sign is made by combining or transforming the letters of a word or a phrase.

Pictorial (Hieroglyphic) -- The sign is a simplified pictorial representation of the central image.

Qualitative -- The sign is built up logically by assembling graphic elements appropriate to the concept.

Intuitive -- The sign is received through meditation, automatic writing, or some other method of accessing magical states of consciousness.

Sigilization

"There is yet another fashion of characters common to almost all letters, and tongues, and very easy, which is by the gathering together of letters."

Henry Cornelius Agrippa,
Three Books of Occult Philosophy

Used in many different traditions since ancient times, this method involves constructing a sigil by condensing the letters of a word or phrase into a single sign. For example, the letters of the word FEAR could be compressed to the following sigil:



The letters of the word WILL could be sigilized thus:



Sigilization was used extensively by the British artist and magician Austin Osman Spare, who discusses it in *The Book of Pleasure*. Due primarily to Spare's influence, this method of combining letters is often practiced by students of Chaos magic.

Pictorial or Hieroglyphic Method

As might be imagined, the pictorial method works best for symbols focused on concrete central images. The ideal pictorial glyph is easy to produce and distinctive, yet retains the essential image. For example:



Mountain



Eye



Fire

One advantage to this method is that it produces signs that can be easily combined in evocative ways:



Anger



Vigilance



Zeal

Qualitative Method

The qualitative or logical method is used to build signs by assembling elements chosen by the qualities of their geometric forms. In this sense, much of what we are engaged in is graphic design. Here are some rules-of-thumb that may prove useful:

The dot generally takes its meaning from a relationship with another sign. Two or more dots, however, are naturally perceived as a line or shape. The eye draws a line to represent the shortest distance between two points. We see crossed lines in groups of dots only after seeing the shorter lines. For example, six equidistant points are first seen as a circle, and then seen as a hexagram.

Human movement is primarily horizontal, so the horizontal is perceived as passive space under our control. In contrast, everything that falls moves vertically, causing the vertical to be associated with events, i.e. things that happen.

Oblique lines are judged in relation to the nearest horizontal or vertical line. The closer an oblique line approaches to the horizontal, the more it creates an impression of lifting. As it approaches the vertical, however, it increasingly gives the impression of falling.

Perhaps because of our custom of reading from left to right, a line which runs from the lower left to the upper right appears to be climbing, while a line running from the upper left to the lower right appears to be falling.

A triangle is always judged in relation to the horizontal and vertical. Placed with its base perpendicular to the horizon, the triangle expresses horizontal movement. The triangle with a horizontal base expresses stability, while the reversed triangle standing on its apex is an active sign that conveys dynamic balance.

The square has the characteristics of stability and solidity. The square standing on its corner, is active, indicating energy and intention.

Angles greater than 45 degrees are seen as representing resistance to an oncoming force. A 45 degree angle is seen as directional movement, but only as a slow or difficult movement. The smaller the angle, the greater the speed and energy of the perceived movement.

These sorts of rules can readily be combined with the symbolism of geometric shapes to supply an infinite number of signs. The qualitative approach produces very clean signs, but may require a lot of imagination to portray complex concepts. This method is probably most effective when used in conjunction with the pictorial approach.

Intuitive Methods

Intuitive symbols are received from the subconscious, using a variety of means. If you are skilled in visualization, you can simply focus your attention on the main concept of the symbol until a visual image arises in your mind.

Initially, your results may vary, requiring you to make a number of tries. You may also need to reduce your image to its simplest graphic elements. With practice, you can obtain a usable symbol with greater ease and speed.

The following method makes use of automatic drawing. First consider the concept you wish to symbolize. Remember that you should be able to state the concept clearly and simply. Formulate your definition in the form of question, asking something like "What symbol should I use to represent (*main concept*)?"

Next, sit down with pen and paper. Close your eyes and ask the question aloud. If you like, write your question at the top of your paper before you begin.

Then, try to let your mind go blank. Or, if you like, you can achieve a similar state by chanting the concept over and over to empty your mind. It may take some practice to become comfortable with this technique.

Let your pen begin to move without thinking about it. Let your hand move freely. Don't worry about achieving any particular results. When the movement naturally stops, end your meditation and open your eyes.

Again, this method may require considerable of practice before you begin to reliably receive satisfactory results.

For more information about the construction of signs and sigils, the following works can be of invaluable assistance:

Practical Sigil Magic, Frater U.D., Llewellyn Publications, 1990

Calligraphy -- The Art of Written Forms, Donald M. Anderson, Dover, 1992

Signs and Symbols, Adrian Frutiger, Van Nostrand Reinhold, 1989

Completing Your Symbol

After you have associated a sign with your central concept, devote some time to your new symbol and practice visualizing it. Draw the symbol or paint it. Relate the symbol to everything you encounter.

Finally, use the exercises you have found in earlier sections of this book to choose different categories of symbolism to flesh out the symbol.

You can, of course, use any or all of the categories discussed in this book, and perhaps many others as well. The more symbolic elements combined in one symbol, the more complex and versatile it becomes. However, it also becomes more difficult to maintain the harmony and organic quality necessary to the magical life of the symbol.

Do not hesitate to rework your associations, for you will probably never produce a "perfect" set of magical symbols. In the practice of creating

these symbols, over the course of your life, you will refine your technique as you refine your understanding of yourself.

It is perhaps inevitable that you may become intensely attached to a magical system that you actively use. It is part of the magical contract that you treat your symbols as sacred and magical for the time of their use. Without this outlook, your creation of a magical symbol system may remain merely an intellectual exercise. It is imperative to remember during this process that it is your perception of these symbols and their interconnections that makes the magic. Thus, as you grow and change, it is natural that your symbols also grow change if they are to remain alive.

In so far as a symbol is a living thing, it is the expression of a thing not to be characterized in any other or better way. The symbol is alive only insofar as it is pregnant with meaning. But, if its meaning is born out of it, i.e. if that expression should be found which formulates the sought, expected, or divined thing still better than the hitherto accepted symbol, then the symbol is *dead,* i.e. it possesses only a historical significance. from *Psychological Types*, by C. G. Jung

As you move from one set of symbols and transform them or create another, you produce a magical diary that records your personal journey as well.

Making an Emblem Card or Mandala

Try making an "emblem card" or a mandala using your new symbol. This can be helpful exercise for refining the symbol. You can use collage, paint, or any combination of media that seems attractive. The finished product can be valuable as a focus for meditation or ritual, and may, on a good day, actually be art.

If you have an associated color, try using various shades of the color in your design. If you have developed a personified aspect of the symbol, all clothes worn should be of appropriate colors. Perhaps the figure may be holding or using other associated tools or objects.

To produce an emblem card, design a scene that relates to your central concept using the various symbolic elements you have linked together. For example, in the traditional tarot, the fifteenth trump card (The Devil) is generally viewed as representing the material world, materiality, the lower nature, and creative force in its most material form. In this card, a naked male and a female figure are chained to a ring set in a great cube of stone, representing matter. The two figures have tails and horns, symbolizing their animal or cthonic nature, but the male's tail ends in fire, while the female's terminates in a cornucopia of fruit, symbolizing their masculine and feminine natures. Crouched upon the stone cube is a great bearded demonic being. Its legs are furred, ending in eagle's claws. Its right hand is raised and extended, while in its left hand, it holds a fiery scepter or torch with its flame pointed towards the earth, symbolizing the fire of the spirit incarnated. Above the

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figure's head is a pentagram; in some cards the pentagram's point is raised, in others it points downwards.

Place your central image and graphic sign in the foreground of your scene, if possible, making it the dominant element of the card. In any case, all the elements of the card should be in harmony, telling, in essence, one scene of a story.

To produce a mandala, place the central image or sign in the center of your paper. If you have a geometric form associated with the symbol, you might place it around your central image (if this is applicable to the form) and arrange the other elements around its periphery.

Putting a border around a symbolic construction makes it easier to concentrate one's attention while giving the image the quality of wholeness and completion. In addition, making the symbolic arrangement in a mandala-like structure helps to awaken and activate archetypal material in the unconscious.

For good examples of traditional tarot decks, see the Thoth deck by Aleister Crowley or the Rider/Waite Tarot. For an example of less traditional decks assembled using collage, take a look at Antero Alli's Vertical Pool Oracle Deck. The Voyager Tarot and the Secret Dakini Oracle deck are also excellent examples of more personal, modern tarot decks.

To learn more about mandalas in general, I would recommend *Mandala* by Jose Arguelles and *C.G. Jung Word and Image*, edited by Aniella Jaffe.

If you wish to learn about the traditional forms of Hindu yantras (ritual geometric diagrams) and iconic Hindu god-forms, take a look at *Tools For Tantra* by Harish Johari.



Chapter 19: Symbol Systems

In its simplest form, a magical symbol system is a set of magical symbols. That is, a set of symbols each possessing layers of analogous correspondences.

Beyond this, magical symbol systems and alphabets tend to be of four principal types; amorphous, hierarchical, cyclical, and grid-based.

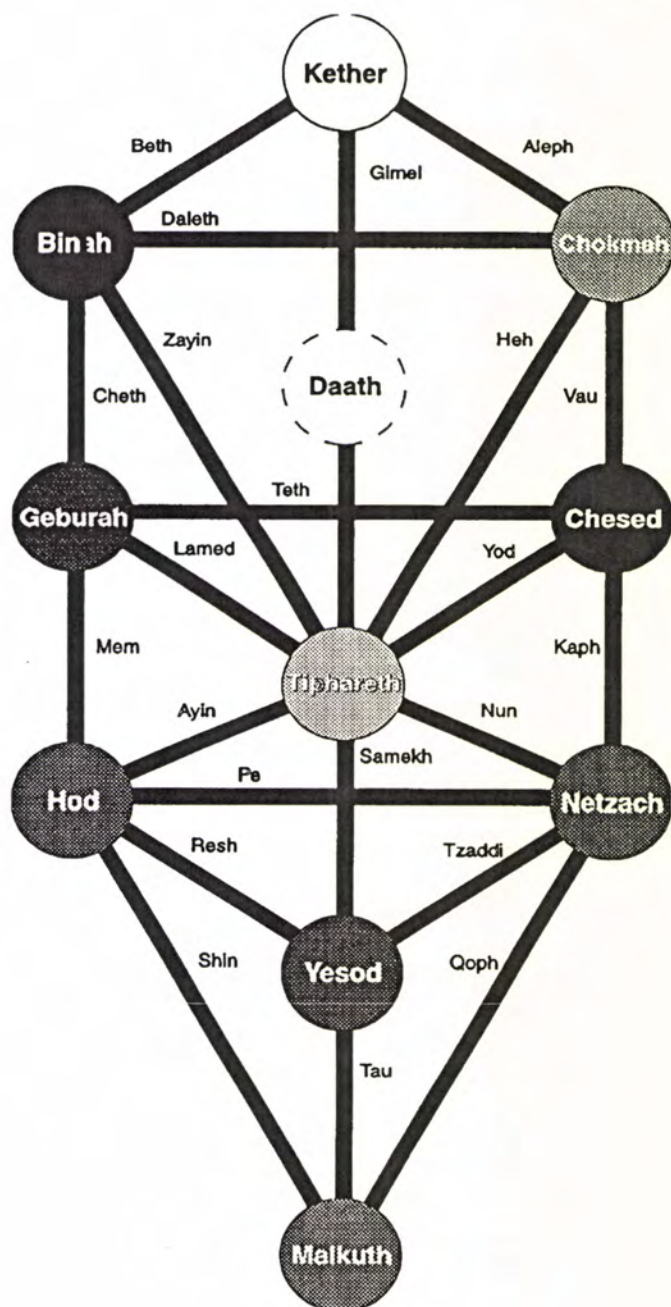
Amorphous Symbol Systems

In most cases, magical symbol systems are macrocosmic and microcosmic models, intended to represent both the inner and outer reality of their designers. The amorphous symbol system, however, is simply a collection of magical symbols. Each is created as an individual entity, without regard to its relationship to the other elements of the system. This is not so much an alphabet or system as a collection of signs created as needed. Perhaps the best examples of this sort of system are found among the sigils of the medieval and renaissance grimoires, such as the Lesser Key of Solomon.

Hierarchical Systems

Hierarchical systems are organized in a "top down" fashion, either as emanations from a representation of monadic godhead or as concepts subsidiary to some central or chief idea. For example, the archetypal opposites of Chinese philosophy, Yin and Yang, can be thought of as differentiated halves of the Tao, which is both everything and nothing. Similarly, the elements (particularly the western elements) can be viewed as permutations of Yin and Yang. Thus fire is ++, Earth is --, air is +-, and water is -+. The eight Chinese trigrams (Pa Kua) take this one step farther, creating a third generation of four positive/negative pairs.

Perhaps the most common (and one of the more sophisticated and elegant) of the traditional hierarchical systems is the Sephiroth or Tree of Life of the Hebrew Qabalah. In this cosmological model, ten archetypal emanations called spheres or sephira emerge from the void to form the universe. These ten spheres are connected by twenty-two paths, each represented by one of the twenty-two letters of the Hebrew alphabet.



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| Sephiroth | Title | Planet | Animal | Color | Metal | Jewel |
|------------------|----------------------|---------|------------------|--------|---------|----------------|
| Kether | Crown | | Swan | White | | Diamond |
| Chokmah | Wisdom | | Human | Gray | | Star Ruby |
| Binah | Understanding | Saturn | Raven | Black | Lead | Onyx |
| Chesed | Mercy | Jupiter | Horse or Unicorn | Blue | Tin | Sapphire |
| Geburah | Severity | Mars | Ram or Basilisk | Red | Iron | Ruby |
| Tiphareth | Beauty (The King) | Sun | Lion or Phoenix | Yellow | Gold | Topaz |
| Netzach | Victory | Venus | Dove | Green | Copper | Emerald |
| Hod | Splendor | Mercury | Peacock | Orange | Mercury | Opal |
| Yesod | Foundation or Throne | Moon | Hare or Frog | Purple | Silver | Pearl |
| Malkuth | Kingdom | Earth | Bull | Brown | | Crystal Quartz |

| Letter | Hebrew | English | Number | Image | Attributions | Part of Body |
|--------|--------|---------|-----------|-------------|--------------|---------------------|
| Aleph | א | A | 1 | Ox | Air | Respiratory system |
| Beth | ב | B | 2 | House | Mercury | Nervous system |
| Gimel | ג | G | 3 | Camel | Moon | Lymphatic system |
| Daleth | ד | D | 4 | Door | Venus | Genitals |
| He | ה | H | 5 | Window | Aries | Head, Face |
| Vau | ו | V,W | 6 | Pin or Hook | Taurus | Shoulders, Arms |
| Zayin | ז | Z | 7 | Sword | Gemini | Lungs |
| Cheth | ח | Ch | 8 | Fence | Cancer | Stomach |
| Teth | ט | T | 9 | Serpent | Leo | Heart |
| Yod | י | Y,I | 10 | Hand | Virgo | Back |
| Kaph | כ | K | 20 or 500 | Fist | Jupiter | Digestive System |
| Lamed | ל | L | 30 | Ox Goad | Libra | Liver |
| Mem | מ | M | 40 or 600 | Water | Water | Organs of Nutrition |
| Nun | נ | N | 50 or 700 | Fish | Scorpio | Intestines |
| Samekh | ס | S | 60 | Prop | Sagittarius | Hips, Thighs |
| Ayin | ע | O | 70 | Eye | Capricorn | Genitals |
| Pe | פ | P | 80 or | Mouth | Mars | Muscular |

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| Letter | Hebrew | English | Number | Image | Attributions | Part of Body |
|--------|--------|---------|-----------|--------------|---------------|--------------------|
| | | | 800 | | | system |
| Tzaddi | צ | Tz | 90 or 900 | Fish-Hook | Aquarius | Kidneys, Bladder |
| Qoph | ק | Q | 100 | Back of Head | Pisces | Legs, feet |
| Resh | ר | R | 200 | Head | Sun | Circulatory system |
| Shin | ש | Sh | 300 | Tooth | Fire. Spirit | Brain |
| Tau | ט | Th | 400 | Tau Cross | Saturn, Earth | Skeleton |

Those familiar with the Hebrew Qabalah will be aware that many other attributions exist or are possible, as well as alternative attributions in the categories given.

A lifetime can be spent studying the associations and relationships of the parts of the Sephiroth. Even casual examination will reveal interesting interactions within the system. For example, the path between Tiphareth (the Sun) and Hod (representing the intellect) is Ayin (the eye).

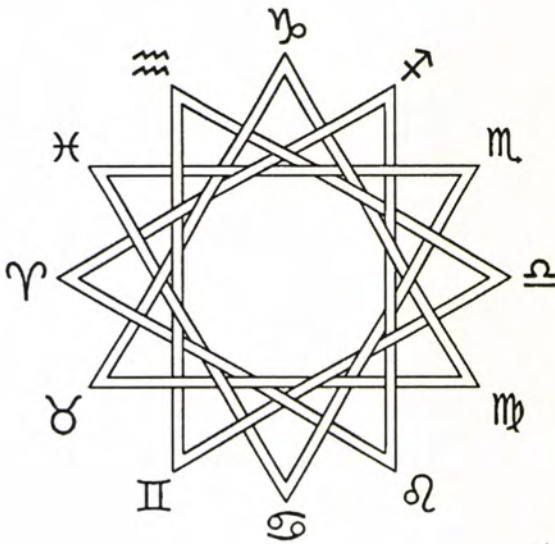
For those interested in more information and are not already familiar with the Hebrew Qabalah, I would particularly recommend *The Living Qabalah* by Will Parfitt and *A Garden of Pomegranates* by Israel Regardie.

Other hierarchical systems include the seven chakras of Hindu and Buddhist meditation, the seven latifah of sufism, and the nine psychic centers of Taoism. Many, many other systems exist.

Cyclical Systems

Cyclical systems are probably the most common of magical symbol systems, since any system that forms a progression, whether hierarchical or otherwise, can also be arranged in a circle.

As might be imagined, many cyclical systems are associated with the calendar and phases of time such as weeks, lunar phases, months, and years. The western zodiac is an excellent example of a cyclical symbol system:



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| Zodiacal-Sign | Dates | Planets | Elements | Natures | Animals | Colors | Stones | Bodily-Systems |
|---------------|---------------------------|---------|----------|----------|----------|---------------|-------------------|---------------------------|
| Capricorn | Dec 21- to Jan- 20 | Saturn | Earth | Cardinal | Goat | Black | Turquoise | Skeletal |
| Aquarius | Jan 20- to Feb- 19 | Uranus | Air | Fixed | Eagle | Violet | Amethyst | Circulatory |
| Pisces | Feb 19- to Mar- 20 | Neptune | Water | Mutable | Fish | Sea- Green | Bloodstones | Lymphatic |
| Aries | Mar 20- to Apr- 19 | Mars | Fire | Cardinal | Ram | Red | Diamond | Cerebral |
| Taurus | Apr 19- to May- 20 | Venus | Earth | Fixed | Bull | Pale | Sapphire- Blue | Larynx, - Throat |
| Gemini | May- 20 to- Jan 20 | Mercury | Air | Mutable | Raven | Yellow | Agate | Nervous, - Respiratory |
| Cancer | Jun 20- to Jul- 22 | Moon | Water | Cardinal | Crab | Green | Pearl | Digestive |
| Leo | July 22- to Aug- 22 | Sun | Fire | Fixed | Lion | Gold | Ruby | Cardiac |
| Virgo | Aug 22- to Sept- 22 | Mercury | Earth | Mutable | Cat | Blue | Sardonyx | Alimentary |
| Libra | Sept- 22 to- Oct 22 | Venus | Air | Cardinal | Serpent | Pink | Chrysolite | Renal |
| Scorpio | Oct 22- to Nov- 21 | Mars | Water | Fixed | Scorpion | Dark- Red | Opal | Generative |
| Sagittarius | Nov 21- to Dec- 21 | Jupiter | Fire | Mutable | Aurochs | Orange | Topaz | Hepatic |

Notice how the signs cycle through their associations with the elements and their natures, each zodiacal sign being a unique combination of one of the four elements and one of the three natures. In addition, each of these combinations is modified by association with a planet.

For example, take a look at the differences in the three zodiacal manifestations of the earth element:

| Zodiacal Sign | Dates | Planets | Elements | Nature | Animal | Color | Stone | Bodily System |
|---------------|-------------------|---------|----------|----------|--------|-------|---------------|----------------|
| Capricorn | Dec 21 to Jan 20 | Saturn | Earth | Cardinal | Goat | Black | Turquoise | Skeletal |
| Taurus | Apr 19 to May 20 | Venus | Earth | Fixed | Bull | Pale | Sapphire-Blue | Larynx, Throat |
| Virgo | Aug 22 to Sept 22 | Mercury | Earth | Mutable | Cat | Blue | Sardonyx | Alimentary |

Again, as in the case of the Sephiroth, many additional and alternative attributions are possible.

Other common cyclical systems include the eight trigrams (Pa Kua) of Chinese philosophy, the seven planets, and the five elements (both western and Chinese).










Grid-Based Systems

While they are not as common as hierarchical or cyclical systems, some magical symbol systems are arranged in grids. This is often the case with systems that permute the elements, such as John Dee's Enochian and the Chinese I-Ching. A typical elemental grid is shown below:

| | | | |
|----------------|----------------|----------------|----------------|
| Air of Air | Fire of Air | Air of Fire | Fire of Fire |
| Earth of Air | Water of Air | Earth of Fire | Water of Fire |
| Air of Earth | Fire of Earth | Air of Water | Fire of Water |
| Earth of Earth | Water of Earth | Earth of Water | Water of Water |

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The Chinese Tai Hsuan Ching is a more unusual example of a grid-based system. While the elemental systems derive from the permutation of dualistic principles (hot/cold, dry/moist, active/passive, and so on), the Tai Hsuan Ching is based on three principles similar to the alchemical concepts of sulphur (+), mercury (+ -), and salt (-). In the Tai Hsuan Ching, these concepts are expressed respectively as Tien (Heaven) represented by an unbroken line, Jen (Man) represented by a line broken once, and Ti (earth) represented as a line broken twice. The three concepts are used to form nine combinations, which themselves are combined into the 81 basic symbols of the Tai Hsuan Ching.

| | | |
|---|---|---|
| <p>2 Chiu Error</p>  | <p>9 Hsiung Evil</p>  | <p>4 Lin Regret</p>  |
| <p>7 Tsai</p>  | <p>5 P'ing Average</p>  | <p>3 Hsing Portent</p>  |
| <p>6 Hui Rejection</p>  | <p>1 Chi Lucky</p>  | <p>8 Hsiu Fortune</p>  |

The best available source of more information on the Tai Hsuan Ching is *The Tai Hsuan Ching* by Derek Walters.

The preceding examples were given in an exceptionally brief form, since they were intended only to give an idea of the sort of structures that can be used. A slightly more extensive overview of these and other traditional systems is provided in *The Magician's Companion*.

Assembling a Symbol System

The following process describes a possible set of procedures for putting together a magical symbol system.

1. Decide whether your system will focus on a specific class or mixed classes of concepts and images. The seven planets of the ancients are a good example of a symbol system focused around a specific class. The Hebrew alphabet of the Qabalah is an example

of a system based on mixed classes. In the case of the Hebrew alphabet, each letter is focused on a concrete image of varying type, such as water, mouth, fish-hook, and ox

2. Will your symbols focus on abstract concepts, concrete images, or (if of mixed classes) both? Abstract concepts are general themes, philosophical ideas, or processes, such as love, spirit, death, transformation, or victory. Concrete images can be any of the classes of symbolic categories such as gemstone, tree, and bird, or any of the members of those classes, such as ruby, oak, or eagle.

- a. Specific Class - Abstract Concepts

- i. Decide approximately how many symbols you want to create.
 - ii. Decide which abstract concepts you will use.
 - iii. Go to Step 3.

- b. Specific Class - Concrete Images

- i. Decide approximately how many symbols you want to create.
 - ii. Decide what category of images you wish to use (i.e. parts of the body, animals, plants, etc.)
 - iii. Choose the specific members of the category you want to use.
 - iv. Go to Step 3.

- c. Mixed Classes

- i. Decide approximately how many symbols you want to create. Choose the approximate set of images or concepts you want to use.
 - ii. Go to Step 3.

3. Decide whether your symbol system will be primarily hierarchical, cyclical, grid-based, or amorphous.

- a. Hierarchical

- i. Decide which concept or image you will use for the originating or dominant symbol. While I have never seen it done, it is conceivable that you could have two symbols (a duality), three symbols (a trinity), or more as equal

primary symbols. Generally, though, even those systems emphasizing dualities (the Yin and Yang of Taoism) or trinities (Brahma - creator, Vishnu - preserver, Shiva - destroyer or Father/Son/Holy Ghost) tend to unite them in a single concept (such as the Tao, Brahmin, or Jehovah).

ii. Decide whether your system will be linear or branching.

1. If linear, decide the order in which the following symbols will occur. This arrangement produces a series that can also easily be arranged in cyclical form.

2. If branching, decide how many symbols will emanate or diverge from the initial symbol(s). Will your pattern be tree-like (as the Hebrew Sephiroth), pyramidal, or mandala-like (branching in a radial fashion)? Symbols can readily differentiate in twos, threes, fours, and as the hierarchical structure grows, combinations:

* Dualities are typically expressed as male and female, positive and negative pairs.

* Trinities are generally expressions of thesis, antithesis, synthesis or father, mother, and child sets.

* Few traditional systems split primary systems into quadruplicities, but Father, Mother, Son, and Daughter sets can be used.

* Of course, other combinations are possible.

3. Go to Step 4.

b. Cyclical

i. Decide which symbol will begin the series.

ii. If applicable, decide whether you want to link the system to periods of time, such as:

- * Moon phases (3 or 4)
- * Seasons (4)
- * Days of the week (7)
- * Solar months (12)
- * Hours (12 or 24)
- * Lunar months (13)
- * Lunar mansions (28)
- * Days of the month (28, 29, 30, or 31)
- * An interval of minutes (such as 2, 3, 4, 5, 6, 10, 12, 15, 20, 30, or some other factor of 1440)
- * Fifths of the year (73)
- * Quarters of the year (91)

iii. Decide whether the cyclical structure will be circular, shaped like a lemniscate (figure-eight), multi-lobed like the petals of a flower, and so on.

iv. Go to Step 4.

c. Grid-Based

- i. Decide how many sides (groups of symbols, concepts, etc.) your grid will use. Most grids are simple x-y tables, but you could conceivably use three, four, or even more symbolic sets.
- ii. Decide whether the grid will concatenate a single set or multiple sets. For example, elemental mixtures are a type of single set grid, where the same set of elements is used on both sides of the grid. Starting with the four traditional western elements, this produces 16 combinations such as fire of earth, watery air, and so on.
- iii. A grid using different symbolic sets, such as traditional elements and planets, would

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produce combinations such as fire of Mercury, or water of Saturn.

iv. Go to Step 4.

1. If you wish, associate phonemes or syllables with your symbols. The process of assigning phonemes or syllables with symbols is discussed in Chapter 19.

2. Create graphic signs to represent your symbols.

- i. Decide whether each sign will be pictorial or nonpictorial.

If the sign is non-pictorial, decide whether you will create it by sigilizing a related English word or phrase, by designing it according to graphic concepts, or by receiving it through some method such as visual meditation or automatic drawing.

- ii. Create each symbol.

If the sign will be pictorial, develop a simplified representation of one of the concrete images associated with the symbol. This representation should be evocative and distinguishable from other signs, but simple enough to easily reproduce. If the sign is non-pictorial, use whichever method you have chosen to create it.

- iii. If you have associated phonemes or syllables with your symbols, spend some time trying to establish the link between the sound, the concept, and the graphic symbol.

You may wish to create a small ritual for "breathing life" into each symbol. For example, you could chant the phoneme or syllable while visualizing, drawing, or gesturing (drawing in the air) the graphic sign.

3. At this point, you have the skeleton of a symbol system in that you have chosen a set of central images or concepts, associated phonemes/syllables and graphic signs, and arranged (or not arranged) them in a meaningful fashion. You should now be ready to flesh out the system by associating elements of any or all of the following symbolic categories:

* Geometric shapes or forms (in addition to the graphic signs you've already created)

- * Numerical values
 - * Articles of clothing, so that each part of your symbolic system is reflected in something that could be worn while performing ritual
 - * Tools or objects that can be ritually manipulated, used to create a talisman, or used to add symbolic significance to your daily routines
 - * Parts of the psyche or soul, or parts of the body and bodily functions, to facilitate healing ritual and to express the relationship between the microcosm and macrocosm
 - * Plants, or sub-categories of plants such as herbs, flowers, or trees
 - * Psychoactive substances that express states of consciousness you associate with each symbol
 - * Substances, or sub-categories of substances, such as chemical elements, metals, gems, minerals, and common materials
 - * Colors
 - * Physical gestures or body positions
 - * Natural phenomena
 - * Parts of the environment, such as features of the landscape or of architecture
 - * Time, such as part of the day, or part of the calendar
 - * Animals
4. Decide whether you will associate each symbol with an embodiment or personification. Also, decide whether the embodiment or personification will be a composite creature. That is, will it be made up of combined human and animal elements?

If primarily human, each personification can combine two major sets of attributes:

- a. Decide whether the personification is male, female, or hermaphroditic.
- b. Decide whether the personification is an infant, child, youth, mature adult, or ancient.

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In some cases, you may wish to have a number of personifications for each symbol. For example, you might want to describe a male aspect, a female aspect, and a composite creature.

Typically, determining the embodiment or personification of a symbol can involve all of the symbolic categories you have used to assemble your symbol system. For example, a human personification might wear symbolic clothing and carry certain objects or tools. Its hair, skin, or apparel might be of significant colors. If depicted, the figure's expression, physical attitude, and gestures might all relate to the meanings of its associated symbol.

It is essential that all symbolic aspects of an embodied symbol be as harmonious and correct as you can make them. If you wish to ritually assume a persona to attempt to develop a particular skill or trait, it is this personified form you will use. If you wish to do trance work or evocation and attempt to talk to a spirit or godform connected with your symbol system, this is the figure you will converse with.

The skill and insight you have used to assemble your symbols and describe their personified forms will determine their embodiment's usefulness as teachers, models, and servants.



Chapter 20: Magical Alphabets

Initially, a magical alphabet is simply a magical symbol system that has been associated with phonemes or syllables. Many alphabets traditionally used by magicians are really ciphers, since their purpose was more to preserve secrecy (or to simply establish an alphabet that was used only for magic) than to perform a particular symbolic function. Most of these are ciphers for Arabic, Greek, or Hebrew.

Once one gets beyond the obvious qualities of a magical alphabet (i.e. that it be an alphabet and that it be magical), there are many ways in which alphabets may be structured. Most alphabets fall into one of three categories; pictographic, syllabic, and phonetic.

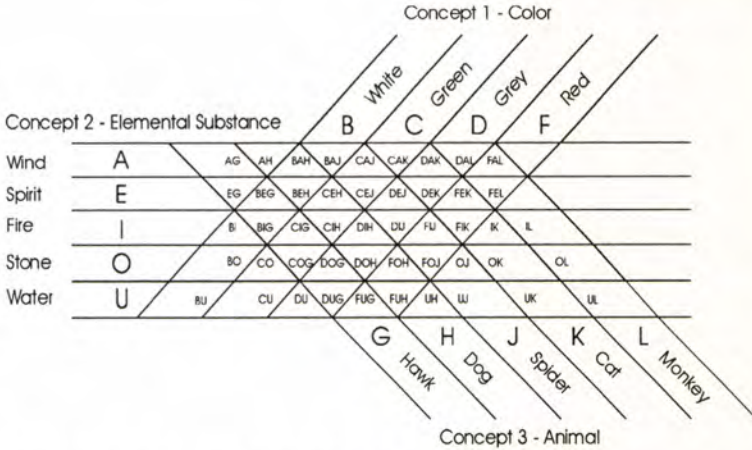
In the true pictographic alphabet, each symbol or cluster of symbols represents one or more concepts. Often, the concepts represented are homophones - that is, different words that sound the same (such as "veil" and "vale"). The same sign may also represent a variety of concepts with related meanings. Typically, a pictographic language such as Chinese may have thousands of signs.

The graphic component of a magical alphabet may often be pictographic. Few magicians have tried to produce magical languages, however, much less languages associated with pictographic symbols. Those who wish to pursue this end may find it useful to construct a phonetic magical alphabet, use it to construct their magical language, and then create its pictographic representation.

A syllabic alphabet has a sign for most if not all combinations of phonemes used in a given language. While simpler than a pictographic alphabet, a syllabic alphabet may still have several hundred signs.

One approach to producing a syllabic magical alphabet is to associate groups of phonemes with different symbolic categories or groups of concepts, and then to arrange these groups in a grid so that the combination of phonemes produces symbolic clusters associated with syllables.

The following example shows a portion of a three-way grid that produces syllables associated with clusters of concrete images:



Phonetic alphabets are typically made up of vowels and various types of consonants. Vowel sounds are made with a relatively unimpeded air flow through the mouth or nose. Consonant sounds are produced by closing or narrowing the vocal tract so that air passing through causes audible friction. From a linguistic standpoint, consonants tend to occur at the margins of syllables while vowels typically occur at the center of syllables. Perhaps for this reason, many people have thought that consonants represented the body of speech, while vowels represented the soul or spirit.

While it is not known how many phoneme segments can theoretically be distinguished in speech, no human language is known to use more than 141. This seems like quite a lot, however, when one considers that English only uses about 44 phoneme segments. On the average, most languages contain about 23 consonants and 9 vowels. Or to put it another way, the "typical" language uses a little over twice as many consonants as vowels.

Both consonants and vowels are classified by the physical process we use to make their sounds. Most of the consonants used in English can be classified into five groups:

Guttural (or Velar): Guttural consonants are pronounced with the back part of the tongue raised toward the soft palate. These are the deepest sounds, arising from chest and larynx. Gutturals include G, H, K, CK, and Q.

Nasal: A nasal sound is produced with the soft palate lowered, allowing air to escape through the nose so that the nasal cavity acts as a resonator. Nasal consonants include L and R.

Palatal: Palatal consonants are pronounced with the surface of the tongue arching toward, or held near or against the hard palate. Palatals include J, Y, N, and Ch. Nasals and palatals are intermediate between the deep gutturals and the more externalized dentals.

Dental: Dental consonants are pronounced with the tongue touching the tips of the upper teeth. Somewhat more externalized than the gutturals, nasals, and palatals, dental consonants tend to be clipped, hard, and abrupt.

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Dentals include S, Z, T, Th, and D (though S, Z, T, and Th are technically considered alveolar).

Labial: Labial consonants are those pronounced with the lips. Though some are relatively soft sounds, labials are the most exterior of all the consonant sounds. Labials include W, F, V, N, B, and P. F and V are labiodental. W, B, and P are bilabial.

Many magicians and mystics have tried to attribute symbolic meaning to sounds using similar methods of classification, with varying degrees of success.

The following elemental attributions by Rowena Pattee Kryder¹ are an example of what can be done. I think it is an unusually fine attempt at a difficult task, but by no means should it be taken as gospel. In the end, it's probably best to say that associating sounds with a magical symbol system is one of the most personal and idiosyncratic phases in the construction of a magical alphabet. The important thing is that you end up with something that seems harmonious to you, though that will likely require some revision and smoothing of rough edges.

Air - Guttural

| | |
|--------------|--------------|
| Air of Air | Fire of Air |
| H | Q |
| Water of Air | Earth of Air |
| G | K, Ck |

Water - Labial

| | |
|----------------|----------------|
| Air of Water | Fire of Water |
| W | F, V |
| Water of Water | Earth of Water |
| M | B, P |

Fire - Nasal and Palatal

| | |
|---------------|---------------|
| Air of Fire | Fire of Fire |
| L | R |
| Water of Fire | Earth of Fire |
| J, Y | N |

Earth - Dental

| | |
|----------------|----------------|
| Air of Earth | Fire of Earth |
| S | Z |
| Water of Earth | Earth of Earth |
| T, Th | D |

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Here is an assortment of vowel and consonant definitions to choose from. There are many others, but I have tried to avoid those phonemes, such as the various clicks used in Xhosa and other African languages, that would be most unfamiliar and difficult for native English speakers. If you feel up to the clicks, whistles, glottal stops, and other less common sounds, by all means go ahead.

It is possible, like English, to have one sign stand for a variety of sounds, or you may choose to have each sign associated with one sound only. You are limited only by your imagination and resolve as to how complex a system you wish to describe. For example, in the case of the vowels below, you could associate a pronunciation for each elemental aspect (i.e. one pronunciation of "A" for each sub-element, fire of fire, air of fire, and so on).

Vowels and Vowel Segments

| | |
|-----------------------------|----------------------------|
| A as in "fate" or "ale" | E as in "eve" or "Eden" |
| A as in "far" or "what" | E as in "prey" or "eight" |
| A as in "fast" or "soda" | E as in "her" or "verse" |
| A as in "fall" or "paw" | E as in "met" or "ebb" |
| A as in "final" or "seaman" | EE as in "need" |
| A as in "care" | |
| A as in "at" or "accord" | o as in "note" or "so" |
| | o as in "move" or "tomb" |
| I as in "nine" or "life" | o as in "long" or "off" |
| I as in "marine" | o as in "word" or "atom" |
| I as in "bird" or "firm" | o as in "not" or "contest" |
| I as in "it" or "vapid" | OO as in "moon" or "food" |
| | OO as in "foot" or "book" |
| U as in "fuse" or "futile" | |
| U as in "put" or "bull" | Y as in "eye" |
| U as in "brute" or "jury" | Y as in "myth" |
| U as in "fur" or "burn" | |
| U as in "rub" or "sun" | AU as in "umlaut" |
| OU as in "out" | OY as in "boy" |
| | OI as in "oil" |

Consonants and Consonant Segments

B as in "bird"

R as in "rat"

Bh as if one pronounces "Bob Hope"
too quickly

S as in "sand"

Bw as in "bwana"

SS as in "class"

Ch as in "chin"

Sh as in "shock"

Ch as in "Bach"

Sr as in "Sri Lanka" or "Basra"

D as in "dog"

T as in "talk"

F as in "fan"

Th as in "this"

G as in "gold"

Th as in "thin"

Gh as in "Ghana"

Ts as in "rats" or "tsar"

H as in "horn"

Tz as in "tzar"

J as in "jam"

V as in "volley"

J as in "bijou"

W as in "wing"

K as in "key"

X as in "axe"

L as in "lamp"

Y as in "yes"

M as in "moon"

Z as in "zany"

N as in "none"

Z as in "azure"

Ng as in "thing"

N' (ny) as in "mañana" or
"Nyasaland"

P as in "pen"

Q as in "queer"

Q as in "Iraq"

Assembling a Symbol System II

The following process describes a possible set of procedures for putting together the alphabet part of a magical alphabet. First, decide whether you wish to associate phonemes or syllables with your symbols.

Syllabic Alphabet

1. Decide whether you want to generate the syllables using a grid system or by some other method.

For a grid-based system:

- a. Choose the phonemes you wish to use.
- b. Separate the phonemes into groups, such as vowels/consonants, type of consonants, or some other grouping.
- c. Decide how many sets of phonemes (how many sides) you will use in your grid.
- d. Decide whether you will associate meanings with different types of phonemes. That is, will the parts of the syllables (the positions of the phonemes) you associate with your symbols have additional meaning.
- e. Use your grid to generate the syllables you will use.
- f. Associate the syllables with your symbols, either by relating the meanings of the syllable's parts (if you assigned meaning to the different types of phonemes) to each symbol, or by assigning them through some random method. If you do not want to use a grid to generate syllables, here are some other possible methods:
 - * Select the phonemes you want to use. Then, write each phoneme on a separate piece of paper and draw them out of a jar to generate syllables.
 - * Similarly, you can use a talking (ouija) board or a pendulum and alphabet-wheel to generate syllables.
- g. It helps to establish some rules before using random methods. For example, syllables should probably be made up of between two and four phonemes, must be pronounceable, should not have any other meaning (unless you feel this adds to the symbols you are creating), and so on.

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- h. You can also simply choose syllables you like, combining phonemes in any way that seems appropriate until you have enough syllables for your symbol system.
2. Associate the syllables you have generated or chosen with your symbols. One thing to note, however, is that magic words, spirit names, and such constructed using a syllabic magical alphabet will tend to have a very characteristic and perhaps repetitive sound. It is up to you whether you feel this is a benefit or a drawback.

Phonetic Alphabet

1. Decide which phonemes you want to use.
2. Decide whether you want to differentiate the phonemes into vowels and different types of consonants. For example, in some traditions, vowels are thought to represent the spirit or soul, while consonants are thought to represent the body or matter.
3. In a branching hierarchical system, you might wish to assign "root" consonants to symbols high in the hierarchy, while assigning phonemes you consider their derivatives to symbols farther down the hierarchical structure. You could also choose to attribute different symbolic categories (plants, animals, objects, whatever) to different types of consonants. Assign each phoneme you have chosen to a symbol. This can be done in variety of ways:
 - * If you have assigned meaning to different types of phonemes, you can use this to associate phonemes and symbols.
 - * You could also use some random method, such as placing the phonemes on slips of paper and drawing them from a jar.
 - * Simply choose a phoneme for each symbol as seems most appropriate to you.

Chapter 21: Energizing the System

Forging the Magical Link

In order to use a new magical system, you must establish the magical link that brings your symbols to life and allows communication between your inner and outer world. There are three main processes that transform a collection of symbols into a magical system:

Construction - The effort, love, and skill devoted to crafting the symbols.

Anchoring - Using repetition and the principles of stimulus/response conditioning to link the disparate elements of each symbol and embed it in the subconscious.

Consecration - Performing an action to inaugurate the magical system, signifying its magical nature and separating it from the mundane.

Construction

The process of forging the magical link is begun during a magical system's construction. The effort and attention expended on your symbols during their creation can be considered a form of sacrifice that lends your symbols significance above and beyond their technical perfection.

Of course, your symbols must match your intellectual understanding of symbolism. The associations you have assembled must be logical to you, or at least they should not seem discordant. Although creating magical symbols may demand rigorous application of your intellect, it must be more than an intellectual exercise. Your symbols must also draw on your intuition, be emotionally satisfying, and significant to you in the light of your personal history.

The sheer effort of discovering your personal symbols and assembling them into a coherent pattern lends them, in a sense, some magical power. However, once you have created a personal magical system, assembled the symbolic associations, and designed the graphic signs, your magical work is only beginning.

Anchoring

For a magical system to be most effective, it must seem a natural part of your psychic architecture. This can be partially accomplished just by memorization and repeated use. As your symbols and their associations become more familiar to you, your dreams, visions, and intuitive processes will begin to

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adapt the new "language," opening and refining a channel of communication with your conscious mind.

You can also create exercises to aid in the anchoring process. In the following example, a ritual is used to activate each symbol. Like other examples in this book, feel free to experiment to see what works best for you.

1. Choose one of the symbols you have created. If your system is hierarchical or linear, choose the first symbol. Draw the graphic sign in the appropriate color(s), making it at least several inches in height. If there are animals or human figures associated with the symbol, obtain or make statues or images of them. If possible, obtain any objects or materials associated with the symbol. Get any incense, flowers, or perfumes associated with the symbol. In short, try to obtain or produce a concrete example of each association attached to the symbol.
2. Find a place that seems harmonious with the associations of the symbol. If this is not possible, at least find a place to work without discordant elements and where you will not be distracted.
3. Arrange the symbolic elements you have collected in any way that seems appropriate, but place the graphic sign in a central highly visible spot. If possible, light the area with a lamp of the appropriate color. Burn the incense or spread any perfume, if used. Start a tape of any associated music or sounds. Fill the environment with the symbol's associations.
4. Focus your attention on the central concept of the symbol. Try to hold its intellectual meaning in your mind, but at the same time try to rouse any associated emotional state in yourself. Let the sensory and psychic elements of the symbol fill you to the best of your ability.

At the height of your saturation with the symbol, when you can feel the symbol's emotional effect on your breathing, muscle tone, and posture, make a gesture associated with the symbol or draw the symbol in the air and shout or chant the symbol's phonetic component.

5. Repeat this operation until you feel a natural connection between all the elements of the symbol, so that encountering one element brings the other associations to mind. Ideally, making the gesture or vibrating the symbol's "name" should access the symbol's emotional, physical, and intellectual aspects.

Consecration

Consecration means “to make sacred.” It is an act of dedicating or setting aside something for magical or religious use. One of the most important “rules” in magic is that to make something magical, you must treat it as if it is magical. This is the heart of the magical contract. If you create a magical tool, but you show it off to friends, treat it carelessly, use it to open beer bottles when you can’t find the opener, and so on, you may find that it provides poor or inconsistent magical results (even if it does make a great bottle opener). Even worse, if you use magical tools or symbols carelessly, you may find that magical events and states of consciousness intrude in your daily life when you don’t want them. This can result in serious consequences, such as losing your job or being placed under psychiatric care.

Any number of consecration rituals is possible, but whatever you do, it should signify a change of status for the symbol or object consecrated. Whatever conditions you place on something’s use must be kept.

The point is to be consistent. If you want something to change your life, you’ve got to treat it as if you believe it will change your life.

Consecrating Your Symbol System

The following example shows one way to consecrate your new magical system.

Record your magical system in a fresh blank book. You might draw one symbol on each page along with the appropriate images and associations. If you like, you can use this book to draw symbols for the previously described anchoring exercises.

Some people like to make their own books, but any blank book will do if it seems right to you and isn’t used for any other purpose. This same book can later be used to record any magical operations you perform (using your new symbol system) and their results.

After you have drawn all the signs and images, and listed all the associations, perform a ritual to consecrate the magical system. This ritual can be as complex as you wish, performed on your birthday, as your favorite planet rises, or whatever. However, something as simple as the following recitation will also work, providing you keep your part of the bargain.

“This is my book of magical signs. The symbols contained herein are written both to guide me and to perform my will. As I understand them, so I shall come to understand myself. As I am true to myself, so shall my spells be true. As I hold this book in my hands, here and now, it shall be so.”



Part 3 - What to Do With a Magical *System*

Chapter 22: The Magic Circle

A magic circle usually consists of a complete set of magical symbols (that is, a set that forms a complete model of the universe) arranged in a meaningful pattern around a circle. For example, a typical magic circle might consist of symbols or objects associated with the four elements (earth, air, fire, and water) placed at the four quarters, the five elements (the four, plus spirit) arranged around a pentagram, or the seven planets arranged around a hexagram (with the sun in the center) or around a seven pointed star (heptagram).

Circling serves several important functions in magic ritual. Circling is a ritual action that establishes what Mircea Eliade called “sacred space and sacred time.” The act of separating sacred or magical reality from mundane life is essential. It says, “The actions I perform after this are magical.” The circle allows the magician to create a controlled arena that lends significance and power to subsequent actions, but also helps keep altered states of consciousness from intruding randomly into daily life.

The circle also acts as a barrier or mediator between the microcosm and the macrocosm, between the inner and the outer world. In this sense, the circle allows the magician to safely dissociate and manipulate potentially dangerous spiritual forces and states of mind. For example, when evoking a spirit to visible appearance in the triangle of art used in some traditional western rituals, the spirit is constrained to stay outside the circle and may only interact with or affect the magician in a controlled fashion. Thus, circles are boundaries and interfaces, providing stability, protection, insulation, and focus.

The magic circle is also a microcosm. Like the pantacle or mandala, it symbolizes both the magical universe and the body of the universal or heavenly man (such as Adam Kadman in the Hebrew tradition or Purusha in Hinduism). Thus, the magic circle also symbolizes the magician.

Circles symbolize cycles, such as the progression of the seasons. In this sense, the circle is used to link and harmonize the magician and the universe, the microcosm and macrocosm, the I and Thou. For example, in the Hindu Avarana Puja (a mandala consecration ritual), a point (bindu) is designated as the cosmic center and divine blessing is requested. Then, the inner and outer universe is ordered around the bindu by chanting the names of the eight regents of space along with mantras associated with different parts of the body, so that the ritualist sees that the universe and the self are one.

The following steps show an approach to constructing a circle using your own magical system:

1. Prepare an image or object associated with each symbol in your magical system. If your system uses more than a few symbols, you

may wish to choose some subset of symbols that represents the whole set. You can draw the graphic sign for each symbol, or you can choose a representative object, or you can even use a candle of the appropriate color, so long as you have something that stands for each symbol you will use.

2. Face in whatever direction you have associated with the beginning or with auspicious forces.
3. Draw your circle, imagining a bright light as you move. Typically, circles are drawn moving clockwise (matching the movement of the sun), but this is up to you depending on the structure of your personal system. As you draw the circle, say something like: "Let this circle be a boundary between within and without, so that nothing may pass except by my will. As this circle meets, so shall it be!"
4. Starting from the direction you began the circle, begin placing whatever images or objects you are using to represent your symbols. As you place the first image or object, light the first candle (if you're using candles), draw the sign in the air or make an associated gesture and chant or shout the phoneme, syllable, or name of the symbol. If you have a spirit or other entity associated with the symbol, you may request that it bless, stand guard, or otherwise attend the ritual at the appropriate station of the circle.
5. Continue moving in the same direction that you originally drew the circle. Establish the station for each symbol at equidistant points until you have arranged all the symbols you will use. If your system is cyclical or describes a progressive evolution, then follow that order when placing the symbols around the circle.
6. After you establish the last symbol, you may want to perform some action to signify the completion of your magical cosmos. This can be something as simple as saying "It is done."
7. If you like, once your circle is complete, try to charge the whole construct with magical energy. You can build up a sense of magical energy using breathing and visualization, or by dancing around your circle in the same order in which you established the symbols. As you do this, imagine each station of the circle glowing brighter with its appropriate color.
8. Spend some time in the center of your circle and try to feel the forces and ideas you have described balanced inside you and outside you. After a little while move from station to station, noticing how each spot affects you differently.
9. When you are ready to end the ritual, reverse the process, consciously returning each symbol to its source in the opposite order in which you brought them forth. To facilitate this, you may find it beneficial

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to establish some convention for invoking and for banishing. This can be as simple as imagining erasing each symbol in the air as you turn its image over or extinguish its candle. If you have requested the presence of a spirit or other personified being, be sure to dismiss it and thank it for its attendance and attention.

10. When you have removed your symbols, open the circle by erasing it in the opposite direction (i.e. if you drew your circle clockwise, erase counterclockwise). As you do this, say something like "By my will, let the circle be open, for this rite is ended."

Reenacting Cosmological Myths

The circle is also a symbol of wholeness and perfection. As such, the creation of a magic circle reenacts the creation of the cosmos.

Typically, creation myths describe the process of coming into existence out of the void, the differentiation of the directions of space, the onset of time, the manifestation of matter, and the emergence of life. In reenacting creation myths, the individual experiences psychological and spiritual balancing, regeneration, and rebirth. As we imagine the creation of the cosmos, we recreate and renew ourselves.

Since a magical symbol system is a model of the microcosm and the macrocosm (the inner and outer world), any process that ritually arranges a magical system in a circular (cyclical) or vertical (hierarchical) form recapitulates creation. Here is an example of a loose framework for ritually reenacting cosmological myth:

1. Many ritual operations begin by establishing a "blank slate," which is filled with the cosmos of the magician. One way to do this is to try to remove all thought and distraction from your mind while saying something like:

"Before all else, when there was neither this nor that, when there was no existence, extension, or duration, there was the void."

2. Next, draw a circle to delineate your area of working and to contain your cosmos, saying:

"The void contracted and expanded, creating a place where the void was not."

3. If you have a symbol that represents the entirety of your magical system, or is associated with unity and wholeness, establish it in the center of the circle by drawing the sign, making the gesture, and so on, while saying:

"Then there was one point, containing all that was, is, or shall be, shining in the heart of the void."

If you use a center altar or table, you may wish to light a candle or lamp at this time, saying:

"....and there was light."

4. If you have two symbols that represent polar dualities, such as Heaven and Earth or Active and Passive, establish these symbols also in the center of your circle, creating an axis mundi. Depending on the arrangement of your symbolic concepts, you might say something like:

"From that one point in the heart of the void, there came the highest and most active (while gesturing upwards, making the appropriate sign, and so on), and there came the lowest and most receptive, and all that was vibrated in between the two."

5. Next, lay out the directions of space. Exactly how you would do this depends on the form of your symbol system. For example, if your system contains a quaternity such as the four traditional western elements (earth, air, fire, water), you would arrange the appropriate symbols around the four quarters. If your system was based on an octad (such as the Pa Kua, the eight trigrams of the Chinese 1-Ching), you could arrange your symbols equidistant like an eight-spoke wheel or perhaps in male/female pairs in the four quarters.

If your system is based on triads, pentads, or some other arrangement, you might place them in cyclical order, equidistant around the circle. At this time, you might say:

"From the interaction of the highest and lowest, there was born..."
(While establishing whichever symbol seems most appropriate to place first around the periphery of the circle.)

Continue until you have placed all the symbols you wish to place around the circle.

If one symbol generates another, you could say "...and from (first symbol of the circle) was born (next symbol in sequence)."

7. When you are finished, return to the center and say something signifying completion, such as:

"...and thus the World was made whole and complete, and it was good!"

As you ritually create your map of the cosmos, you connect the Self and the Other, the human and the divine, balancing the spirit and renewing your relationship with all the world.

As before, when you are ready to dissolve the circle, take up the symbols and perform some act of banishing or erasing in the reverse order.

Just as in the other magical operations we have discussed, there are many ways to perform this sort of ritual. It is up to you to discover what is most meaningful and most effective for you.

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Also keep in mind that each cosmological myth contains implicit assumptions about the nature of reality, and that these assumptions (world-views) will have different effects on the magician. For example, in *Steps Towards an Ecology of Mind*, Gregory Bateson compares the different world-views embodied in Genesis of the Old Testament and the creation myth of the Iatmul tribe of New Guinea. In Genesis, land and water are differentiated by the hand of God, signifying that the resting state of the cosmos was chaos until order was imposed. In contrast, the Iatmul told of a vast crocodile, called Kavwokmali, who paddled constantly with his legs keeping the water and land mixed and in suspension. A culture hero, Kavembuangga, slew the great crocodile, allowing the mud and the water to separate. Thus, in the Iatmul conception of the world, order is something that occurs naturally and spontaneously unless prevented by an outside agency.

As you can see, your concept of cosmic origin should be carefully crafted. Like other aspects of your magical system, it should conform to your intellectual understanding (combining scientific knowledge, rather than opposing it) while at the same time satisfying your emotions and spirit. In addition, as a magician, you are also responsible for choosing a cosmological model (and an image of your self) that describes a mode of existence you find good.

It is essential to understand that the magician's perception and awareness create the world each day, and that the magician's world, in turn, gives birth to the magician.

Chapter 23: Rising On the Planes

Many hierarchical magical systems based on patterns like the axis mundi or the Tree of Life, involve rituals based on progression from the material, mundane world to the world of the divine and absolute. A typical ritual of progression spans some number of symbolic steps between the magician and the Godhead, attempting to raise the magician up the entire series of steps as a form of purification, renewal, or initiation.

For example, in Hindu kundalini yoga, different spiritual realms, states of mind, glandular systems, vital organs, and so on, are associated with energy centers along the spine called chakras (meaning wheels or lotuses, because they appear to spiritual vision as vortices of light). One of the goals of this form of yoga is to raise the magical current (conceived of as kundalini - literally, "fire serpent") from the base of the spine (the muladhara chakra associated with earth and the physical body) to the crown of the head (the sahasrara chakra associated with universal consciousness and oneness). In this return to the undifferentiated and absolute, the yoga practitioner experiences spiritual and physical regeneration and renewal.

Often, in traditional western ceremonial magic, operations are performed in the sphere or plane of the energies the magician intends to channel or manipulate. Also, as the magician rises higher in the planes, approaching noumenal reality and the source of all manifestation, it is possible to direct greater amounts of energy, causing farther-reaching changes in the material world. This remains true whether one conceives of magic as a physical, spiritual, or psychological process.

Similarly, in some rituals, the magician uses the hierarchical structure of the system to move the intention of the ritual from the originative spark (the point of unity where all things are possible) down to its manifestation in the material world.

There are many ways to apply symbolic progression to ritual operations using personal magical systems. One method is to create a hierarchical diagram of the cosmos within your magic circle. In the Sephiroth, the Qabalistic Tree of Life, the cosmos is described as ten spheres (sephira) connected by twenty-two paths (each path represented by one of the twenty-two letters of the Hebrew alphabet). Using this diagram, the magician ritually moves from one sphere to another, invoking each universal force and divine aspect in turn. If your magical system can be formed into a similar diagram, this approach can be used to create very powerful ritual processes.

Progression I

One way of creating a progression is by using creative visualization to move from symbol to symbol, as in the following example:

1. Cast a circle, establishing sacred space and time.

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2. Visualize a door emblazoned with the first sign in the sequence of your magical system. This should be the symbol that most represents the material world or the magician's beginning state. The door should be of the appropriate color and should be decorated with images associated with the symbol.

Vibrate the name of the symbol and imagine its sign glowing with life and energy.

3. Next, visualize ascending a staircase exiting from the place containing the first door. Depending on the arrangement of your magical system, you could also descend. It may help if you physically walk around your circle as you move up the stairs. Continue moving until you are able to perceive a landing.
4. At the next landing of the stairs, visualize another doorway with the next sign in the progression.

Repeat this process until you reach the level you intend to work in and experience, or until you reach the ultimate symbol in your progression.

As with other magical workings, when you journey this way, be sure to formally return to the "normal" world. This helps to prevent possible obsession or confusion.

Progression II

First, choose between five and nine symbols. These symbols should each represent progressive stages of physical, emotional, mental, and spiritual development or evolution. Together, the symbols should represent the complete microcosmos and macrocosmos. In other words, aspects of the each symbol should represent aspects of both the self and the world.

Determine an order for the symbols. This order should reflect your best conception of the path of evolution, the circle of cyclical existence, or some other pattern that you believe embodies the "way of things" for you.

If your symbols are not already associated with parts of the body, then assign them. The symbols should be assigned to the most appropriate part of the body possible while maintaining "foot to head" order. For example, the following associations of the elements:

| Earth | Water | Fire | Air | Spirit |
|--------|---------------|--------------|-----------------|--------|
| Feet | Sexual organs | Solar Plexus | Heart and lungs | Head |
| Black | Blue | Red | Yellow | White |
| Square | Crescent | Triangle | Sphere | Wheel |

Beginning with the first symbol, visualize the associated sign while focusing your attention below at the bottom of your feet. If there is an associated color, visualize the sign within a sphere of the appropriate color light surrounding your feet. As you do this, vibrate any associated name or mantra.

Repeat this process for each symbol until you have gone through the entire series. Depending on the nature of your symbols, you may wish to reverse the process when you are done, returning to your starting point.

Chapter 24: Pathworking

Pathworking is similar in some ways to symbolic progression, except that it makes more extensive use of creative visualization and tends to be more focused on the territory represented by a single symbol and that territory's inhabitants.

In its original form, the term pathworking denoted Qabalistic rituals performed by members of the Hermetic Order of the Golden Dawn to rise up the paths of the Sephiroth, the Tree of Life. In these rituals, the images and associations of each path are used to act as a link allowing the magician to travel spiritually through the planes they represent. In recent years, the use of the term pathworking has expanded to include astral travel or guided imagery using any magical system or system of symbolism.

Whether you consider it a form of astral travel (in which the practitioner's astral body leaves the physical body) or an application of the imagination, pathworking uses a magical symbol system as a road map for spiritual journeys. Each block of symbolic associations is perceived as a place where one can travel, gaining magical initiation and knowledge.

Pathworking, in its broadest sense, takes many forms. It includes both individual visualization and group workings ranging from informal guided imagery to formal rituals using symbolic road maps. The basic form of role playing games, such as Dungeons and Dragons, could even be thought of as a form of pathworking, though one that is used more for entertainment than magical or spiritual purposes.

Essentially, one imagines entering into some type of archetypal environment. This could begin by visualizing walking along a forest path, descending into a cavern, entering into a temple, or in countless other ways. Where you went from there would depend on the purpose of the pathworking. If you intend merely to search around in the realm of the unconscious, you might take any route that presents itself. If you have a particular destination, you might make use of a magical symbol system or the structure of a specific myth or fable. This may sound like little more than daydreaming, but it is important to realize that you can gain from imagined experience just as you would from "real" experience. The most fascinating thing about pathworking is that, with sufficient practice and attention, the spiritual world one discovers seems to act independently from you. That is, the beings you meet will not necessarily act as you would expect or even as you might wish! In terms of the magical tradition, ritual pathworking takes the magician from a beginning inside him or herself and uses it to connect to a deeper reality of which the pathworking is only the outer face.

In the case of group pathworkings, a guide might lead a group through casting a circle or performing relaxation exercises. Then, the guide would begin to describe the images and perceptions, leading the group along a particular archetypal path. Depending on the skill of the guide and the

harmony of the participants, this can be a very rich experience that contributes greatly to a magical group. Typically, specific magical orders and groups use similar techniques to formulate an "astral temple." This serves both as a valuable exercise, a unifying element, and as an actual "place" of initiation, where members of the group can encounter the archetypes on which their particular group is based.

It is interesting to note that there is a form of depth hypnosis where two subjects each hypnotizes the other. At a certain point, both will enter into non-verbal trance - that is, after a certain point, they will no longer speak aloud - but cases have been reported where had shared experience, continuing their journey together, even after they had entered the non-verbal phase. This seems to indicate that there is more to group pathworking and the astral temple work practiced by some groups than just guided trance in groups.

Door Visualization

While pathworking has many uses, in this case it provides a way to deepen your understanding of your magical system by exploring an environment embodied by each of your system's symbols. An easy way to do this is by expanding on the method of symbolic progression.

1. Again, cast a circle. The circle places you in the cosmos represented by your symbol system and also helps to keep you balanced and anchored during your journey.
2. Visualize a door emblazoned with the first sign in the sequence of your magical system. This should be the symbol that most represents the material world or the magician's beginning state. The door should be of the appropriate color and should be decorated with images associated with the symbol. Vibrate the name of the symbol and imagine its sign glowing with life and energy.

This time, unlike in the symbolic progression exercise, visualize opening the door and walking through. Do not visualize watching yourself from a distance, but try to perceive everything of it as if you are there performing these actions.

3. Look around and try to see more of your surroundings. You should already have some idea of where you are based on the associations you have built up around your first symbol. For example, a symbol associated with earth might suggest a cavern or other location underground, or it might take place surrounded by lush vegetation associated with the "fruits of the earth," such as grains and other staples of life. Similarly, a symbol associated with anger could be associated with a harsh, jagged landscape, lit by lurid flames, peopled by predatory creatures and littered with the paraphernalia of violence.

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If a symbol is associated with a particular myth or story, your pathworking might take place in the myth's setting, and be inhabited by the gods, creatures, and other beings of the associated myth.

Naturally, the more concrete images associated with the symbol and the more you have worked with it, the easier this sort of journey will be. As with other magical practices, it is of considerable value to keep a written record of your experiences.

Once you have explored some of the territory associated with your first symbol, you can use this same technique to explore the other symbols in your magical system. As in the symbolic progression exercise, visualize a staircase or corridor stretching from the first symbolic doorway to the second. Continue this way until you reach the doorway associated with the symbol you want to explore. It should be mentioned that most magicians who write about pathworking suggest limiting your journeys to one major destination per session. This allows you time to integrate what you have learned and helps prevent confusion and unwanted eruptions from the unconscious.

For those interested in seeing some excellent examples of Qabalistic pathworkings along the Tree of Life, I would recommend *Magical States of Consciousness* by Melita Denning and Osbourne Phillips and *The Shining Paths* by Dolores Ashcroft-Nowicki. For additional information about pathworking and guided imagery in general, *Highways of the Mind* by Dolores Ashcroft-Nowicki and *Vision Quest* by Neville Drury are both very good. Drury's book also includes a discussion of the uses of drumming and suggestions for background music suitable for pathworking.

Chapter 25: The Magical Name

You may find it useful to create a name to represent your magical persona. The process of creating a magical name helps to develop and integrate your understanding of your magical system and your relation to magic. Your magical name acts as an anchor for specific states of consciousness, and hence, can be a source or storehouse of magical energy. Just as casting a circle helps to mark the beginning of a magical operation, formally assuming one's magical persona helps to focus the concentration and coalesce magical skills.

A magical name, particularly in the form of a sigil, can be used in the construction and consecration of magical tools and talismans. Placing one's personal name and/or sigil on a magical tool not only means that it is yours, but also signifies that it represents one aspect of your magical self.

Magical names are also used in rituals of dedication, self-consecration, and rebirth. Often, when a magician takes on the obligations and vows associated with a particular tradition (such as joining a particular lodge), the magician takes a magical name as part of their initiation into that tradition, signifying that the magician is reborn. If this idea appeals to you, try working it into a ritual used to consecrate your magical system.

There are many ways you can approach creating a magical name. The simplest way is to use your normal name, written (as closely as phonetically possible) in the characters of your symbol system. Like any other magical tool or ritual structure, you should only use your name in this form for magical purposes.

You can also choose a motto, which is used somewhat as a magical name. Many magicians in the western ceremonial tradition choose a motto, often in Latin, that represents their magical ideals or aspiration. For example, Aleister Crowley chose the motto *Perdurabo*, meaning "I will endure." Using this method, you would choose your motto in English, Latin, or whatever language you prefer, and then write it using the signs of your magical system. Again, it should only be used in this form for magic.

Similarly, you can use your magical system to logically construct a magical name. If you think you have sufficient understanding of your magical self, you can choose the combination of signs that best represents your spirit and magical purpose. Keep in mind, however, that just as you should grow and change during the course of your magical work, your magical name may change to match your current spiritual state and level of understanding.

It is also possible to receive a name through various magical operations. If you have the skills, or are willing to spend the time and effort to obtain those skills, you may be able to receive your name in a vision or astral journey. In such a case, a power-animal, spirit guide, deity, or "ascended master" might appear to you in a dream, during a vision quest, or during some form of pathworking or ritual to bestow the name, or you might "find" it by yourself.

Obtaining a Magical Name

You can also obtain a magical name through divination using the following methods:

1. Construct a set of divination tools. If you like the ouija board, make a similar board using the signs of your magical system. Any shape will do, but if there is a way to construct and decorate the board that is particularly significant or pleasing to you, so much the better. You can use a planchette from a commercial ouija board, you can make one, or you can simply use a clear glass of an appropriate size (about the width of the average sign on your board) turned upside down.

If you feel more comfortable using a pendulum, then construct one along with an alphabet wheel made using the signs of your magical system. In this case, the characters of your magical system would be arranged in a circle (perhaps divided by lines forming the "spokes" of the wheel) so that you can clearly see the signs indicated by your pendulum's movements.

Whether you use an ouija board or an alphabet wheel, you should include numbers (0 through 9) and places (well separated) for YES and NO. This is important, since you may want to ask questions such as how many phrases or syllables make up your name, how many letters in a phrase or syllable, is this syllable or name correct, and so on.

You can also use dice (or some other number generator) and runes. To make runes, take card stock, pieces of wood, pebble, or whatever, and carve, draw, or paint one sign from your magical system on each piece until you have a full set of letters. To use them, place your runes in a bag or bowl, then use the dice to determine how many runes to draw out.

2. After you have your divination tools, define what you are seeking in your magical name. It is a good idea to make this statement as specific and simple as possible. The following example shows one way to proceed:

"I seek the name of my magical self, the master of the (name of your magical system), who will guide me truly towards wisdom and understanding, initiating me into the mysteries and practices of (*name of your magical system*), and guarding me from error and harm."

3. If you wish, you should perform any purifications or preparations that seem appropriate.
4. Cast a circle or otherwise establish magical space.
5. Perform the divination.

6. If you believe that the operation is successful, accept the name, saying something like:

“Here and now, on this day, I am born anew. I am I, (*name of magician*)!”

Many ancient traditions accompany this sort of thing with ritual actions that permanently change the magician, such as tattoos, scarification, branding, or even knocking out teeth! Since you are creating your own traditions, this is completely up to you. Do what seems to be magically correct, but try not to hurt yourself or make it unnecessarily difficult to pass through normal society. Obviously, if you choose to tattoo or otherwise permanently mark yourself, you should be pretty certain that you have a magical name or symbol that you are going to want to live with.

Once you have obtained your magical name, you will probably find it useful to make it into a sigil. Sigils have the advantage of being unitary symbols that can be more readily visualized and held in consciousness for magical use.

The construction of sigils is discussed in more detail elsewhere in this book. For our current purposes, it is enough to note that any method of creating magical sigils (such as compressing the signs together or automatic drawing) can also be used to sigilize your magical name.

Chapter 26: Magical Tools

Magical tools and talismans are objects intended to embody some force or concept and used to work with magical energies and aspects of the self during magical operations. Some magical tools are also used to perform physical functions in rituals. For example, a magical dagger may be used during a ritual to cut a cord, carve or inscribe an object, and so on. Other magical tools, such as the wand, typically have no mundane application and are used only for their magical qualities. Typically, a talisman or magical tool has three attributes:

- * It embodies the force or concept to be attracted or directed, so far as that is possible. This means that its design, material components, and construction are in harmony with its magical purpose.
- * It is charged with the force it is intended to attract, focus, and direct. This is accomplished to some extent by the degree of attention given to the object's construction and to some extent through ritual techniques.
- * It is consecrated ("made sacred") to its particular purpose by anointing, laving (ritual washing), visualization, or other ritual actions. This also means that the object is used only for the purpose and under the circumstances for which it is intended.

Some people believe that magical objects have a certain inertia of use. If used according to its purpose (its consecration), a magical object will grow more powerful over time. If used contrary to its purpose, the object may be desecrated and become useless or acquire undesirable characteristics. In psychological terms, one might say that proper use reinforces the responses triggered by the object.

Here are some of the factors affecting the charging and consecration of a magical tool or talisman:

- * Time, care, and attention spent in manufacture - Obviously, an object that has taken great time and effort in manufacture is more significant than one that is easily made. In magical terms, the care and effort expended in manufacture can be viewed as a sacrifice providing magical energy.
- * Value or rarity of materials used in manufacture - Most famous and unique magical objects are made of materials of great value in their own right. For the purposes of making a magical object, this means that the materials used should be of sufficient worth (whatever that means to you) to add to the significance of the object. Again, this

can be viewed as a magical sacrifice that helps consecrate and charge the object.

- * Difficulty obtaining and significance of the materials used - The difficulty of obtaining the materials, like the care and effort spent in manufacture, add to an object's significance and power. In myth and folklore, the material components of a magical object are sometimes the subject of a quest. Often, in myth, the materials must be obtained from magical beings or places.

In some cases, the materials used in magic break social, moral, or legal taboos. For example, rituals in many of the "classic" grimoires (such as the *Grimorium Verum* or the *Grand Grimoire*) involve blood sacrifice, the use of corpse fat, dirt from a grave, the hand of hanged murderer, and so on. Such things lent great risk and psychological weight to the ritual performed, and hence, to any magical object produced. In other terms, the breaking of such strong taboos unleashed a great amount of energy, which, if it did not harm the magician, could be channeled into the magical intent.

- * Perfection of form and design - The form of the talisman or tool must embody the magical force it is intended to represent. Nothing contrary to the object's purpose should intrude in its design. All the materials used should be associated in some way with the central concept. For example, if the magical object is associated with solar forces, it might be constructed using gold, sunstone, or yellow topaz, and engraved with a solar disk and zodiacal symbols associated with the sun. In addition, the object might be anointed with sunflower oil or a heliotrope perfume during consecration.
- * The time and place of consecration - Typically, magical tools and objects are completed, charged, and consecrated at magically significant times and places. For example, a chalice intended to contain the powers of the tides and waters might be consecrated on a date and hour associated with the moon, during a waxing or full moon phase, in a period ruled by a watery sign of the zodiac. Perhaps the ritual would be performed at the sea shore in the space between high and low tide or at the site of a traditional temple or shrine dedicated to a god, * goddess, or saint associated with the sea or waters.
- * The devoutness and understanding of the manufacturer - None of the previously discussed factors are as important as the state of consciousness and finesse (in essence, the artistry) of the person creating the magical item.

Here are some examples of traditional magical tools, some of their uses, and symbolic associations:

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Bell (or Gong): Sometimes rung during summoning rituals, or to mark the beginning and/or end of a ritual. Typically seen as a symbol of communication between the spiritual and the material.

Cauldron : Used for mixing herbs and infusions, laving, or scrying. Sometimes used to contain ritual objects. A symbol of transformation and rebirth.

Censer: Used to burn incense, both for its spiritual influence and to provide a basis for the materialization of spirits. Used as a symbol of the communication between the spiritual and material. Also sometimes used as a symbol of elemental air or of spirit.

Cord: Used in knot magic and ritual binding of candidates for initiation. Colored cords are sometimes worn as symbols of particular degrees of initiation. A symbol of binding, loosing, and connection.

Cup or Chalice: Used to hold water or other liquids for purifications, eucharists, libations, anointing, or for use in scrying. Often used as a symbol of elemental water or as a symbol of the feminine principle.

Dagger or Knife: Used to cut cords, inscribe circles or symbols, or to draw blood. Sometimes used to ritually threaten candidates for initiation. The dagger symbolizes separation and division (hence pattern and form). Sometimes used as a symbol of elemental air or as a symbol of the masculine principle.

Flail: Some traditions have used flagellation to induce trance. The flail symbolizes severity, discipline, and purification. It is also sometimes used as a symbol of authority.

Pantacle (Platter or Disc): Sometimes used to hold salt or bread for eucharists or other ritual use. It is often used as a symbol for elemental earth or the material world. The pantacle is also sometimes used in operations of materialization or banishing. In some traditions, the pantacle or shield is viewed as the "seat" of the altar; the group energy is stored in the pantacle if the circle or temple must be moved.

Sword: The sword is a symbol of elemental air, separation, division, severing, and form. It is sometimes used to banish or assert authority over magical forces or spirits. For example, in some operations, the sword is used to reach through the circle so that a spirit's sigil can be held over a lit brazier, thus threatening the spirit with destruction. The sword is also sometimes used to sever magical connections.

Wand (or Rod): The wand is used to trace circles, sigils, signs, or geometric forms in the air. It is also used in general to direct magical energy. The wand is sometimes used as a symbol of elemental fire, energy, power, and will.

There are many, many other objects used ritually in one tradition or another, but this should give you a good idea of the variety of magical tools and their uses.

Magical objects are similar to magical tools, but they may or may not be intended for use during a ritual. A magical object may be a talisman or amulet, or it might be a mundane object constructed ritually. It could even be said that many objects of art such as paintings or sculptures could be considered magical objects, since their purpose is to embody and convey ideas, emotions, and states of consciousness.

A talisman or amulet is generally intended to magically control or direct a spirit or force for some relatively specific purpose. It may be constructed for ritual use (such as a talisman to aid in summoning and controlling spirits) or it may be intended to aid the magician (or someone else) in daily life (such as an amulet to protect against sickness, produce favorable weather, assist in attracting the opposite sex, or bring success in business). A talisman or amulet could conceivably be designed and constructed for any purpose. Of course, most magicians will have more success producing a talisman to aid in attaining magical states of consciousness than producing a talisman to make someone invulnerable from harm or unconquerable in battle.

A mundane object constructed magically is an object that could be constructed normally to fulfill a specific purpose, but incorporates magical methods in its construction in an attempt to improve it. Weapons have often been constructed this way. Such weapons were not intended to direct magical energy during ritual, but were constructed to make their wielders more effective warriors. Of course, it is very difficult to separate anything in magic from its symbolic aspect. Excalibur supposedly helped make King Arthur victorious in battle, but it also represented his spiritual power, virtue, and authority - all qualities that contribute to victory. Is the king such a great guy because of the magic, or does he get the magic sword because he's such a great guy?

The principal difference between this type of magical object and a talisman is that it is intended to accomplish something in the physical world AND that its talismanic component is integrated into the tool one would normally use for this purpose. For example, one could construct a talisman for eloquence to be worn or carried while writing, but the same materials, symbols, and rituals could also be used to create a magical pen. Do such things work? This is like asking if magic works? The answer is both true and dissatisfying; Magic always works when it is made well enough. So the question becomes, "how magical is it?" A properly made magical object truly embodies the force or spirit it is intended to direct. That is to say, the ritual preparation for creating a magical sword might include requesting the assistance of the God of War, but it might also include learning how to forge a blade that is sharper and stronger than other blades. One should also remember that an idiot with a magical object of great power could still be an idiot.

The Magician's Reflection

While you may eventually construct many different magical tools and objects, initially you will probably want to construct a magical tool for each symbol used in your magic circle. Once these tools are completed, the simple act of arranging them in the appropriate places in your ritual space can be very powerful.

An Example of a Magical Tool: A Wand of Elemental Fire



The wand, in general, is associated with power, force, fire, will, and authority. It points and directs. It is club, lever, symbol of authority, and instrument of discipline. As the rod portion of a drill and bow set, it was one of the earliest tools used to produce fire.

The wand shown above is approximately nine inches (3x3) long, colored a fiery red, with bright yellow rings on the shaft and yellow swirls on the tip. This wand was used by the Hermetic Order of the Golden Dawn and is still made by magicians drawing upon that tradition. It is employed in rituals involving elemental fire which, of course, is associated with will, power, force, creation, masculine or phallic energy, purification, initiation, and so on.

The wand is phallic in shape. The tip is a rounded cone, possessing the solar associations of the disk and the fiery associations of the pyramid. The three flaming swirls on the tip are in the shape of three yods. (Yod is a Hebrew letter associated with creation, masculine energy, and fire. It is sometimes thought to represent sperm.) This emphasizes the inseminating, inspiring, and creative powers of elemental fire. The number of yods and the number of divisions on the shaft link the wand with the number three, which is the number of the triangle and of fire. Running lengthwise through the center of the wand is a magnetized iron rod, adding the symbolic associations of iron (strength, endurance, fire, and so on). Many magicians believe that the magnetized iron helps direct the real, physical subtle energy of elemental fire.

In addition, various Hebrew angelic names, divine names, and words, significant in the Qabalistic magical tradition, are inscribed on the wand:

| | |
|--------------|--|
| ALHYM | Elohim, A divine name signifying the androgynous character of God, associated with fire and the south |
| YHWH TzBAWTh | Elohim Tzabaoth, "Lord of Hosts" -- a divine name associated with fire, the south, and the sephira Netzach |
| MYKAL | Michael, archangel of the south and fire |

| | |
|--------|--|
| ARAL | The angel of fire |
| ShRPh | Seraph, the elemental king of fire |
| PYShWN | Pison, a river of Eden associated with fire |
| DAROM | The Hebrew name of south, the direction associated with fire |
| ASh | Aesch, the Hebrew name of elemental fire |
| - - - | The magical name of the magician owning the wand |

Here is a rough outline for creating a magical tool:

1. Choose the symbol for which you want to construct a tool. To begin with, you might select the symbol you first use when establishing your magic circle.
2. Make a list of all the concrete images and associations of the symbol. These might include colors, materials (such as woods, metals, or minerals), animals, plants, graphic signs, geometric shapes, and objects.
3. Look over your list of associations and decide how they can be applied. In some cases, the application is obvious. If your symbol has an associated tool or object, then that is probably the thing you will make. If there is an associated color, then the object should be painted, dyed, or stained with that color.

In other cases, you may need to use some ingenuity to incorporate a particular association. If there is an associated creature, you might place an image of the creature on the object, but you could also make part of the object from the creature's fur, feathers, teeth, bones, and so on. Of course, some magicians may object to using the parts of living creatures in their magic, so you are certainly not bound to do so.

If your symbol is associated with a plant that is not suitable as a construction material, you might use an infusion, extract, or oil from the plant to anoint, soak, or paint your object.

4. Decide whether there are magical constraints on the object's construction. For example, you might want to make an object without using metal tools, or you might want to work on its construction only during a full moon or on a specific day of the week. You might decide that all work on the object must be carried out in a magic circle or after you have performed some particular ritual of purification or preparation.
5. Construct the object. Naturally, there are some objects or parts of objects that you will not be able to make from scratch. For example,

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few of us can forge metal, blow glass, or cut gems. If the object is important enough to you, you may want to take the time to learn a special skill, but it is up to you to decide if this is necessary for the object's magical integrity.

Generally, make all the parts of the object that you can. The more thought, effort, and attention you expend in making your magical tools, the more significance, appropriate form, and effectiveness they will probably have for you. Still, the object must be well made and well suited to its task -- a hammer associated with lightning and thunder would probably not be magically effective if it was poorly constructed and fragile. If you *must* obtain part or all of an object from another source, do it in a way that is most significant to you and obtain the best items you can afford or acquire.

This brings up another point. Some materials will not be available to everyone due to their rarity, expense, or illegality. Work within these limitations as best you can. You probably would have trouble obtaining a tiger's claw, but you can still use the animal's image. Few of us could afford to have an object made from ruby, gold, or platinum, but most of us could afford to have a small piece of such material incorporated into a magical object.

As to illegality, that is an issue that you must decide. Some magical objects, particularly those associated with "black" magic, obtain some of their power precisely because their materials or methods of construction break social and/or legal taboos. Before constructing such an object, you should ask yourself the following questions; 1) Is the object's magical purpose important enough to risk jail, loss of livelihood, or social ostracism; and 2) Can you obtain, possess, and use such an object without doing yourself spiritual or psychological harm?

It is also important that the magical and physical aspects of an object's design, construction, and use do not interfere with one another. For example, you might decide that a chalice associated with the negative aspects of lunar forces should be made from yew and bathed in an infusion of aconite (monkshood). This might be magically correct, but you should probably avoid drinking from such a chalice because of its poisonous qualities. Many substances with strong symbolic associations, such as lead or mercury, may also have hazardous properties. Magicians who do not consider such things may not last long enough to become old magicians.

6. Once the object is constructed, it is time to ritually consecrate it. This is the point at which it formally becomes a magical object, though as you have seen, this is really a gradual process in most cases.

Consecration serves to bring all the previous steps together and binds their energy and intent by forging the magical contract. The magical contract means that you will treat the object as magical and significant, and that you will never use it in any way contrary to its magical intent. The energy inherent in this action is a significant part of what makes your tools magical. If you treat your magical tools and objects in a trivial way, their magical effects will also be trivial.

A Sample Consecration Ritual

The following is a very general consecration ritual. It should be adapted to your circumstances and nature as you see fit.

1. Assemble whatever tools, objects, and symbols are necessary to the working. Light candles and incense, if used, to signify the beginning of the ritual.
2. Dissolve salt in water and sprinkle this around the area of the working as a form of purification.
3. Cast a circle to establish sacred space and to contain and channel the correct magical energies.

Take any significant objects or symbols that seem correct and arrange them around the area of working to form the boundaries of your sacred space. As you do this, visualize white or blue light forming a circle (or other shape, if that seems more appropriate).

4. Rouse the appropriate magical energy through use of breathing, visualization, chanting, dance and gesture, sexual ecstasy, or other ritual methods. During consecration, you must strive to evoke all aspects of the symbol with as much energy and emotional intent as you can manage while remaining true to the symbol's nature.
5. Take the magical tool or object to be consecrated and hold it in your strongest hand, saying something like "Blessed be, creature of art."
6. Touch the object to the symbols associated with the concept or force to be embodied by the object.
7. Pass the object through the flame of an appropriately colored candle or through the smoke of an associated incense. Visualize light of an appropriate color, saying "Be charged with the power of (the central concept) above and below, within and without" or "May you be charged with the power of (whatever concept you are working with) and serve me well in the east, in the south, in the west, in the north (while passing the object around the directions), in the center of all things, and in all the worlds. By my will, as I say these words, so shall it be."

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Visualize the energy streaming into the object. Physically push on the object. Breathe on it. Anoint it with your blood, spittle, or semen, if this seems appropriate to you. Ask spirits or deities to help you charge it. Do whatever seems right, using all your magical skills and ingenuity, but get that energy in there!

8. Inscribe and appropriate symbols as well as your own personal symbols on the object. Trace over these symbols with your own saliva, sweat, blood, menstrual blood, or semen (as may be most appropriate). Breathe on the object and imagine your personal power permeating it, forming an enduring link with the object.
9. Touch the object to your forehead, to your heart, and to your lips.
10. When you think you have reached the peak of the appropriate magical energy, do something that anchors it to the object and seals the energy in.

Visualize light of the appropriate color and wrap it around the object. Then, making all the necessary physical motions, tie a knot in the visualized light, binding the power to the magical object.

Literally tie cords around the object. Put a cork in it or melt wax or lead and physically seal it. Some people seal a small amount of bodily fluid in a hollow carved or drilled in the magical object, thus energizing and binding. Again, do everything you can that truly seems appropriate to the nature of the object. Then, formally state that it is done and that the object is complete.

If this is possible, you may want to leave one part of the object's construction until this stage so you can complete the final step as part of the charging and binding. If you have created a name and sigil to represent your magical self, you might paint or engrave them on the object as the capstone of the ritual.

11. Finally, wrap the object in silk or other cloth of the appropriate color. Then, ground the power, extinguish the candles and incense (if used) and open the sacred space.

Many magicians keep their magical tools and objects in ornate containers or silk pouches made or obtained for that purpose. Such a container should be beautiful in proportion to the importance of the object. (In other words, for some people, the beauty and value of the container may help add to the significance and effectiveness of the magical object.) Formally putting the object away completes the magical contract. The object should not be brought out again until it is to be used for its magical purpose.

12. Thank any spiritual entities you may have asked to participate in the ritual, tell them they may leave, perform some type of action for grounding, and open your circle. Some people perform a formal

banishing of forces, others do not, believing that this would disperse the energies bound into the new magical object.



Chapter 27: Naming a Magical Being

One approach to making changes in yourself, other people, or the outside world is to get a magical being embodying the appropriate energy, concept, or facet of existence to do it for you.

Virtually anything that can be named, any aspect of the world or self, can manifest as a magical being. Some people believe that magical beings are psychological phenomena, whereas others believe that magical beings are “real” if not physical creatures possessing existence independent of us. One could also say that magical beings emerge from pre-existing archetypes given form and energized by our attention. However interesting such ideas may be, the important thing to remember is that you must treat such beings as real if you want to work with them.

Many traditions of magic are concerned with the interactions of magicians and magical beings. There are grimoires and texts filled with lists of elementals, demons, spirits, angels, and deities that govern or affect every conceivable realm of life and existence. The various methods of categorizing magical beings reflect their relationships to particular magical or religious systems, their natures (areas of affinity), their tendencies to aid or harm, and their relative power and complexity.

Most operations involving magical beings are performed through evocation or invocation. Evocation is the art of summoning a magical being to appear outside the magic circle in order to get the being to provide information, increase the magician’s abilities, or to perform some other task. Invocation can be used for many of the same purposes, but the magical being is invoked *inside* the circle and is intended to temporarily possess the magician.

Three Methods of Naming Magical Beings

There are many different methods of defining or discovering the name of a magical being. I am presenting the basic procedures for three different methods as examples of different approaches:

- * Naming a Defined a Magical Being Through Divination
- * Constructing the Name of a Magical Being
- * Determining the Name of an Unknown Magical Being

Defining and Naming a Magical Being Through Divination

Defining a magical being and then divining for its name is a little like placing a personal ad. You define what you are after, and then you see who answers.

First, write a description of the being's traits and abilities. Make your statement as simple and concise as possible, but specify everything you want the being to do and everything you want it not to do. You might think of this description as a legal document - you don't want to be surprised by loopholes later on. Do not be concerned with the magical being's appearance or symbolic associations, just its behavior.

For example, if you wanted a being as a general guardian, you might write something like this:

This being will protect (*name of magician*) from all harm to the extent of its ability. It will at all times endeavor to warn (*name of magician*) of impending danger. It will come when summoned by (*name of magician*) and will obey in whatever way is possible. This being will never do anything and is not capable of doing anything that could harm (*name of magician*) under any circumstances. (*name of magician*) is the only entity who can command this being. This being is energized and strengthened by absorbing destructive influences and energies that would otherwise affect (*name of magician*). This being will never drain energy from (*name of magician*) unless it would be beneficial, as in draining off harmful energy.

Once you have defined the being's purpose and behavior, you can begin divining for its name. To perform this divination, use a pendulum, an alphabet wheel constructed using the characters of your magical symbol system, and a separate wheel containing the digits 0 through 9. If you prefer, you can create a "talking board" showing the characters of your magical system, number 0 through 9, and two spots for YES and NO.

Here is a general procedure you can follow. It is somewhat exhausting, but can yield excellent results. If you wish, establish a circle or other demarcation of magical space before you begin.

1. Set up a YES/NO signal system. Simply state aloud that a clockwise motion of the pendulum will mean YES and a counterclockwise motion will mean NO. If you are using a talking board and planchette, simply use the areas marked YES and NO.
2. Read over your description of the being's purpose, then read it aloud, saying: "I wish to know the true name of the being who (*read description aloud*)"
3. Begin the divination, asking something like "How many parts are in the true name of the being I seek?" (For example, "Bill Whitcomb" is two parts.). After you have divined the number of parts in the name,

read over your description again and ask if the number of parts is correct.

4. Divine for the number of syllables in the name or, if the name has more than one phrase, the number of syllables in the first phrase. Again, re-read the description and check your results. Repeat this procedure until you know the number of syllables in each phrase.
5. Perform a similar procedure for each syllable to determine the number of characters in that syllable. If the divination indicates more than four or five characters for a syllable, try again.
6. Finally, you are ready to begin divining for the individual characters of the name. Divine for the characters one syllable at a time. If the characters cannot be pronounced as a single syllable, try again for the last one or two letters or, if necessary, start over for that syllable. Check the results of each character and of each syllable.
7. Check again once you have divined the entire name. If part of the name does not seem right, go back and re-check each character until you are sure the name is correct. After you have determined the name of the magical being, you can use the divination process to contact the being directly and discover more information about its appearance, nature, and attributes.

Constructing the Name of a Magical Being

You can generate the name of a magical being by logically assembling the attributes you want it to possess.

First, make a list of the being's desired traits and areas of power. For example, if you wanted a being that could assist you in gaining wealth, you might want it to be associated with gold or other treasures from the earth. Perhaps it would be associated with coins, govern gambling and chance, or have a mastery of numbers and mathematics. Once you have assembled a list of desirable traits, rank these traits in order of importance.

Next, look over the symbolic associations of your magical symbol system. Match the desired traits you listed with the appropriate characters of your system. You will probably need to use some ingenuity to determine the correct attributions. It may not be possible to find a good match for every trait on your list, but match as many as you can. Of course, the larger and more detailed your magical symbol system is, the easier it will be to represent finely detailed traits.

The characters you have matched with desired traits of the magical being form its name. Write the characters in the order of importance of the traits. If a trait is of extreme importance, you may wish to repeat the character.

Use your judgment and intuition to adjust the name, if necessary. You should be able to pronounce the name and it should seem harmonious with the nature of the desired magical being. You may wish to use some method of

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divination to gain additional information about the being and to make sure its name is correct.

Some magical systems and languages use particular conventions to represent aspects of magical beings. For example, in the Hebrew Qabalah, the names of many angelic beings have the suffix "AL" meaning "of God." You may wish to establish conventions for your own magical system, such as prefixes or suffixes to signify that a magical being possesses consciousness, positive or negative tendencies, or other specific qualities.

When you are satisfied with the name, use the concrete images and associations of the name's characters to create a telematic image of the being (as discussed in Chapter 27). Once you have created a telematic image, you are ready to evoke or invoke the being.

Determining the Name of an Unknown Magical Being

A magician can also encounter unknown magical beings in visions, dreams, rituals, or in "daily life." In other words, if you pursue a path of seeking magical beings or perhaps even if you don't, you may encounter beings you didn't call and, hence, don't know.

Automatic drawing and writing can be used to help discover the name of a magical being encountered by a magician. A talking board (made showing the characters of your symbol system) or a pendulum and alphabet-wheel (also using your symbols) can also be used to ask questions about the being encountered or, if enough is known, to attempt to spell the being's name.

If you are able to perceive an image of a magical being, you can determine its name by analyzing the image's symbolic attributes, such as its color, the appearance of different parts of its body, and its resemblance to other species or combinations of other species.

Just as you can create a telematic image of a magical being by analyzing its name (as discussed in Chapter 27), you can reverse the process and use the being's attributes to determine the characters of the name. After assembling all the appropriate characters from your system, use your judgement and intuition to arrange the characters in the appropriate order. A pendulum or other method of divination may be helpful in double-checking the name.

Coding

Cut out fifty-two squares of cardstock or cardboard, all of the same size. Take twenty-six of the squares and write one of the letters of the alphabet on each square. Place these squares in a bag or small box.

Take the other twenty-six squares and, leaving some space at the top of the square, write the name of a color, a material, a living creature, and an object on each square. If possible, try to make a list linked by some idea or association that connects all four items. For example, the color "sea green," water, fish, and a fishing rod. Place these squares in another bag or small box.

Shake up both sets of squares so that they are well mixed and draw one square from each set – that is, one square from each bag or box. Write the letter that you draw at the top of the square with the list. Set both squares aside.

Draw another pair of squares and write the letter on the square with the list. Repeat this until you have marked a letter on each of the squares bearing a list. Discard the squares bearing only a letter, and then put the other twenty-six squares back in a bag or box.

You have just generated the core of a very simple amorphous magical alphabet. You might not want to use this alphabet as part of your own magical system, since it is constructed so randomly and may lack the design that would give it personal meaning, but it will serve for the next exercise and those in the next several chapters.

Generating a Name

Take the cardboard squares from the previous exercise and shake them up, mixing them thoroughly.

Generate a number from two to twelve by rolling a six-sided die twice. This determines the number of squares you will draw.

Begin drawing squares one at a time from a bag or box. Write down each letter as you draw it out, then place the square back in with the rest. It is all right to draw the same letter more than once. The only constraint is that you be able to pronounce the “name” you are generating. If you draw a letter that cannot be reconciled with the previous letters, then choose another.

Continue drawing squares until you have generated a pronounceable name of two to twelve letters (as determined by your dice roll). This is the name of the “spirit” you will work with in the following exercises.

Chapter 28: Telesmatic Images

Telesmatic images are used to help personify a magical being represented by a name. To begin building up a telesmatic image, consider the characters that make up the being's name and list their concrete symbolic associations. In other words, you want to list all of the attributes of the characters that could be represented in an image. Such associations could include colors, parts of the body, animals, objects, clothes, and so on.

Typically, the first character of the name is associated with the head. The next character determines the being's shoulders, and so forth. Each character of the name is associated with some region of the body. The parts do not need to be of equal size, but they should be assigned roughly in the order in which the characters occur in the name.

It is up to you to determine how the symbolism of each character should be applied. If the first character of a being's name is associated with the color red, the hawk, and iron, its image might have a reddish hawk's head with iron feathers. On the other hand, the image could also have a human head with red hair wearing an iron helmet or circlet and a hawk's feather. Keep in mind that all the parts of the image should be as harmonious as possible, reflecting the nature of the magical being.

The following example shows an image created for MNDAL (the Qabalistic angel of the 6th quinance of Capricorn), using the symbolic associations developed by two magical orders, the Aurum Solis and the Hermetic Order of the Golden Dawn. The angel's name is derived from MND, meaning "honorable." It is associated with mercury, Venus, elemental earth, and the tarot card the 10 of Disks. Here are some of the associations of the Hebrew letters used in this being's name:

| LETTER | Mem (mem) | Nun (nun) | Daleth (daleth) | Aleph (aleph) | Lamed (lamed) |
|-----------|----------------|------------------------|----------------------|---------------------------|----------------------|
| IMAGE | water | fish | door | ox | whip |
| ATTRIBUTE | water | scorpio | venus | air | libra |
| COLOR | sage green | metallic prussian blue | bright emerald green | electric blue | intense blue-green |
| ANIMAL | fish or dragon | scorpion or fish | dove or wolf | eagle or birds in general | elephant or tortoise |
| OBJECT | cup | weapons | | | |

| | | | | | |
|-------------------|-------------------|------------------|---------------------------------|----------------|------------------------------|
| APPEARANCE | veiled epicene | brooding dark | ethereal adorned balanced | thin winged | agile balanced dancing |
| GENDER | feminine | masculine | feminine | masculine | feminine |

Here is one version of the resulting telematic image:

MNDAL has a thin, perhaps feminine face, but it is hidden behind a sage green veil. The figure's chest and shoulders are strong and muscular, covered with mail comprised of sharp, metallic blue scales. The waist is very slim, wrapped in a bright emerald-green belt adorned with copper doves. MNDAL carries a whip in its right hand. In the left hand is a silver goblet decorated with fish and dragons. On the figure's back are powerful wings of electric blue. MNDAL has the limber, graceful legs of a dancer, clad in hose of intense blue-green with ornaments of tortoise shell.

Of course, there are other ways to assemble the image, depending on one's understanding of the Qabalistic symbolism, but this should serve to give you an idea of the process used.

Keep in mind that most magical beings could conceivably appear in a wide variety of forms, though all would be aspects of each being's nature. Some aspects are likely to be more pleasant, more powerful, or easier to work with than others, but none of the images that you may create or encounter are what a spirit or other magical "really" looks like. The image is an intermediary between you and the archetypes, energies, concepts, or events that may comprise a given entity. The more true the image, the greater your ability to interact with a magical being.

Three Images

Take the name that you generated in the exercises at the end of the last chapter and write the letters of the name across the top of a sheet of paper. Under each letter, write the four things (color, animal, material, and object) that you associated with that letter. For example:

| | | |
|--------|--------|------------|
| I | Z | H |
| Red | Green | Blue |
| Blood | Water | Air |
| Dagger | Boat | Kite |
| Rose | Turtle | Dragon-Fly |

Next, create three images for the name you have generated. One image should be of a human being, one image should be a composite creature, and one image should represent an impersonal force. For example, for the name IZH shown above, one might create the following three images:

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- * A woman with red hair and green eyes wearing a diaphanous blue dress. The dress is decorated with a scene of dragonflies floating above a pond. She holds a rose that has pricked her fingers.
- * A creature having a turtle's body with green and blue translucent wings. The creature's head is featureless, appearing as a long thorn.
- * A green and blue swirling mist from which red droplets fall.

Try to construct your images so that each could be considered to be a different aspect or view of the same thing.

After you have all three images, spend a few minutes visualizing them one at a time. Use your impressions of the image to provide more information about what it means to you. Does the image move and, if so, how does it act? How does the image make you feel? Can you make out any additional details about its appearance? Be sure to write down any impressions you get.

Chapter 29: Spirit Talismans

Many magicians create talismans as an aid to evoking or invoking magical beings. In evocation, the talisman is placed outside the circle (inside the triangle of evocation, if this is used). In invocation, the talisman may be kept within the circle and held or worn by the magician. Here is a general procedure for creating a magical being's talisman:

1. Determine the being's name.
2. Create a sigil for the name using any method appropriate to your magical symbol system, such as tracing the name on a symbolic grid or combining the letters of the name. If desired, you can also generate the sigil using automatic drawing.
3. Make a list of materials, colors, and images associated with the magical being. For example, a being associated with the earth might have the following symbolic attributions:

Colors: black, brown

Shapes: cube, square

Materials: stone, lead

Image: A mole-like creature with a worm for a tail.

4. Construct the talisman, choosing the most appropriate material and form. As with any talisman, you may have to make decisions based on the materials available to you and your ability to work with them. In this example, you might make a cube or square from lead or from a black or brownish stone. You could also make your talisman in the shape of a disk (symbolizing completeness and unity) and carve or draw a square on one side.
5. Carve or paint the name of the magical being and its sigil on the talisman. If you paint the name and sigil, be sure to use an appropriate color, but one that contrasts somewhat with the color of the talisman's material.
6. If possible, place an image of the spirit on one side of the talisman. Alternatively, you could also use the image of an animal or some other creature associated with the magical being.

Naturally, you can use all the techniques that can be applied to making any talisman. The talisman can be anointed with an appropriate oil or held in the smoke of an appropriate incense. You may want to construct the talisman at a special time or under particular circumstance. All this is discussed more

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thoroughly in the sections concerning the symbolism of objects and making magical tools.

A Sample Spirit Talisman

Use the amorphous magical alphabet and the name that you randomly generated in the last two chapter's exercises to design a talisman.

First, write down the name, the associations of the letters, and the three images you generated in the previous exercises. The following letters, associations, and images were shown in the last chapter's example:

| | | |
|--------|--------|------------|
| I | Z | H |
| Red | Green | Blue |
| Blood | Water | Air |
| Dagger | Boat | Kite |
| Rose | Turtle | Dragon-Fly |

* A woman with red hair and green eyes wearing a diaphanous blue dress. The dress is decorated with a scene of dragonflies floating above a pond. She holds a rose that has pricked her fingers.

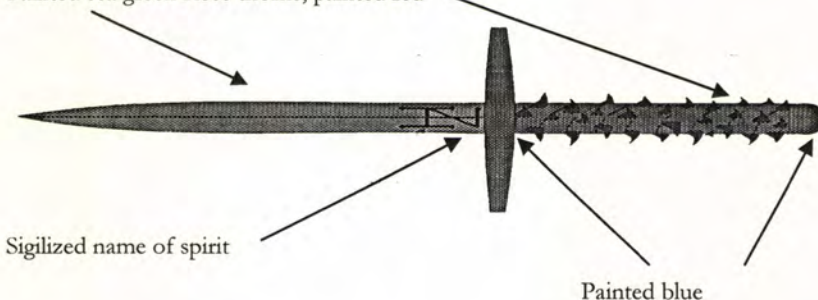
* A creature having a turtle's body with green and blue translucent wings. The creature's head is featureless, appearing as a long thorn.

* A green and blue swirling mist from which red droplets fall.

Next, combine elements of the letter associations to design an object. The object can be something as simple as a disk, square, or other shape made of parchment or paper inscribed with appropriate names and images. Often, such designs are engraved on a square or disk of wood or metal. You can also base the talisman on one or more of the objects associated with the letters. This should be an object that would actually be practical to make or obtain and use.

For example, one might create the following design for a talisman of "IZH."

Painted sea green Rose thorns, painted red





Chapter 30: Evocation

A Note of Caution: While all of life has its perils, there are dangers peculiar to spiritual practices such as ritual magic. When pursued without balance or for the wrong reasons, magical practices can result in ego inflation, delusion, obsession, paranoia, or other detrimental states of consciousness. Of all magical practices, however, none should be approached with more caution than evocation. I say this not to frighten, but to emphasize the care and attention that evocation requires.

Before attempting an evocation, you should be sure that you have a good reason to perform the ritual. You must know what you intend be resolved that you intend it fully. You should be confident that you have the necessary skills and courage to carry the operation to a successful conclusion. At least, you should be convinced that the operation's purpose is so important that you should attempt it. As in all other things, you should ask yourself, "Am I willing to accept all the consequences of my actions?" before proceeding.

Here is a rough skeleton of a method of evocation:

1. Memorize the name, nature, and symbolic associations of the being you want to evoke. You should also have a strong image of the being's appearance. Though the being's actual appearance may differ from your image of it, the initial image helps in performing the evocation.
2. Create a sigil for the being by combining the signs of its name. If possible, the sigil should use colors associated with the being and should be constructed of an appropriate material.
3. Prepare your ritual workspace. The circle should be surrounded by all the colors, images, symbols, smells, and sounds appropriate to the being to be evoked. For evocations, many ceremonial traditions make use of an equilateral triangle within which the being will be evoked (the "triangle of art"). This triangle should be several feet (three, if possible) on each side and should point away from the circle towards the direction associated with (or most suited to) the magical being. According to some sources, the magical being comes into being from the point of the apex and expands towards the base.
4. Place the sigil or symbol of the being to be evoked inside the triangle. Some magicians suggest that the sigil be wrapped in silk of the appropriate color. Then, at the height of the evocation, the magician uses a magical sword (or similar tool) to uncover the sigil (being careful not to break the circle with any part of the magician's body). Some magicians also place something in the triangle to act as a

medium for manifestation, such as a bowl of water, a smoking brazier (with appropriate incense), or a magic mirror (through which the magical being is viewed).

5. Cast a circle. It is important to note that the triangle (if used) should also be cast and charged with magical energy using a wand or some other magical tool.
6. Summon the spirit using its name and every title you can imagine while keeping your attention on the being's sigil, characteristics, and image. Again, it is important to have a strong image of the being's appearance. While evoking, raise magical energy using various methods such as chanting, dancing, drumming, or sexual ecstasy.

It should be noted that blood sacrifice or terror produced by the presence of abomination and the willful violation of taboos will also raise magical energy, but these methods should probably not be used by any but the most stable and resolute of magicians. Be especially cautious if you find such methods attractive because of their "forbidden" nature.

Continue evoking until you have a strong impression of the being's presence. Ideally, you should have the skills to perceive an image of the being, but the impression of its presence is enough.

Once a magical being has been evoked (at least, once you get to know it), it will generally keep the same form when evoked again, unless you command it to change its appearance.

7. Tell the being what you want it to do. Traditionally, magical beings are commanded by the power of divine names, threats to burn or otherwise destroy the being's sigil, and the use of talismans or magical tools (such as the magical sword). In the final reckoning, however, you can only command a magical being to the extent that your level of personal awareness and initiation will permit. All the magical tools, words of power, and ritual procedures are but aids to focus the will and attention. If your state of preparedness and personal power is sufficient, none of the paraphernalia of ritual is truly necessary. If your awareness, skills, and will are not sufficiently developed, no magical tools and divine names will make up for the lack.

Thus, you should beware of negotiating with magical beings. It is not necessarily wrong to perform sacrifices or agree to specific actions, but one should approach such agreements with extreme caution if at all. If you resort to compacts and deals, you are starting from a position of weakness. Ideally, you should be able to command such beings through your own strengths or request assistance by right of your own virtues.

The Magician's Reflection

As with any form of magic, be sure your intent is clear and concise. If your command is ambiguous, your results may be unexpected and undesirable. This is not to say that you should try to specify exactly how some magical intent should be accomplished. When working practical magic (that is, magic intended to make a physical change in the world around you), it is best to keep the means of fulfillment as open as possible. For example, you would probably be more successful performing magic to gain wealth in general than you would performing magic to cause a bag of money to fall out of an armored car going by your house at noon next Tuesday.

8. Perform a complete banishing both on yourself and your ritual workspace, grounding any residual energy. Simple magical beings with only one purpose can often be ignored after they have completed your instructions. If it becomes necessary to destroy the magical being (returning it to its potential form), destroy its sigil and/or material basis, then reabsorb or dissolve its image through visualization. For a more powerful and complex being, you may have to raise as much magical energy to banish it as you used to summon it.

A Sample Evocation

Using the material generated in the Practical Work sections of the last three chapters, compose a short evocation ritual. Incorporate as many of the appropriate images, materials, and colors as possible into the ritual, but try to create a ritual that you would actually be able to perform using the resources available to you.

To continue with the example of "IZH" one might use the following evocation ritual:

1. Find an appropriate hill or open space near water. Mark out the area that to be declared as sacred space and set up an altar on the side nearest the water. This should be arranged so that you will be facing both the water and your altar. If you perform this ritual inside, face the altar towards the nearest lake or river. If possible, light the room using only a blue light on one side of the room and a green light on the other. Decide which side seems most appropriate for each color. In either case, drape the altar with a blood red cloth.
2. Place a censer or incense burner containing rose incense on top of the altar along with a source of fire and any other magical implements you might need. If possible, place a red rose on the altar.
3. Mark out the area in which IZH will manifest. This could be the traditional triangle or some other shape just beyond the sacred space in the direction of the water. Place a small green bowl containing water inside this area. Lay the talisman of IZH (as described in the

previous chapter) on top of the bowl, point towards the nearest water. The talisman and bowl should be kept covered by a brown or black cloth until they are used during the ritual.

4. Perform some ritual of purification or centering.
5. Ritually establish a circle or some other form that creates a boundary and marks off sacred space. This might include a banishing ritual so that the sacred area is a "clean slate."
6. Face the altar and light the rose incense.
7. Apply breathing and dance or other techniques to raise magical energy. As you do this, visualize the green and blue mist swirling above the bowl and talisman (still covered by the cloth). If you want to, chant something like:

IZH!

Spirit of the green and blue mist from which drops of blood flow.

IZH!

The swirling mist descending towards earth!

8. Continue breathing, visualization, and chant (if used) until you get the impression of the swirling luminescent green and blue mist.
9. Once you perceive some impression of the blue and green mist collecting above the talisman, use some magical implement (preferably a lengthy one) that represents will, force, creation, or formation to reach through your magical boundary into the area of manifestation (being careful not to break the boundary with any part of your body).
10. Bring your energy up to a peak. Then, using the lengthy magical implement, remove the cloth from the talisman and bowl.
11. Still using the magical implement, draw the sigil of IZH above the talisman. As you do this, vibrate the name IZH and visualize the blue and green mist mixing with the smoke of the incense and coalescing above the talisman.

The Magician's Reflection



12. If IZH does not seem to manifest or if it does not manifest in its most human form, compel it using the talisman and its name. Say something like, "By your talisman and by your name, IZH! IZH! IZH! Appear now in that form that can best talk with me!"
13. If IZH manifests in a form you can talk to, ask it about itself. Ask what it does or what it can do. Ask it what it wants. Ask if there is knowledge that it can teach or impart. Keep in mind that you shouldn't automatically believe everything a magical being tells you any more than you should believe everything you hear or read. If you have any doubts about what a spirit is telling you, try to compel the being to truth using its sigil. After learning something about IZH, thank it for coming and tell it to leave in peace.
14. Use the magical implement to cover the bowl and talisman again. Cap the incense.
15. Perform some ritual to banish and ground all energies.
16. Remove the boundary marking the sacred space. Put away the talisman and the rest of the gear.

Chapter 31: Invocation

Another Note of Caution: Many of the same warnings concerning evocation also apply to invocation. Typically, most invocations are performed for deific or angelic beings thought to be beneficial to or at least harmless to the magician (assuming the ritual is performed with appropriate skill and intent). A good rule of thumb is not to invoke anything that you wouldn't want to live with for a while. Here is a basic form for invocation:

1. Saturate yourself with the qualities and associations of the being to be invoked.
2. Prepare your ritual workspace so that you are surrounded by the colors, symbols, shapes, numbers, images, objects, smells, and sounds associated with the magical being.

If particular items of clothing or ornament are associated with the being, be sure to wear them during the ritual. You may want to make the donning of these items part of the ritual.

3. Cast your circle (or establish magical space in whatever way you think is correct).
4. Invoke the being using every name and metaphor you can imagine. As you invoke, use various methods to raise magical energy, such as chanting, dance, drumming, or sexual ecstasy.
5. Visualize the image of the magical being enveloping you. If there is a particular myth or story associated with the being, you may want to re-enact it during the ritual.
6. Continue until the magical being enters into you. If your intent is to perform some particular action while possessed by or in communion with the magical being, such as oracular announcement, casting a spell, or making a magical object, this should take place now.
7. Return to yourself. If necessary, invoke yourself. If you have developed a magical persona and name, use this to invoke yourself, otherwise use your "normal" name.
8. Thank the being for participating. Then, perform a complete banishing ritual of some kind and ground any residual magical energy.
9. Relax and allow yourself to integrate the experience. Regardless of the intent of the operation, union with a magical being will have a transformative effect upon the consciousness of the magician. Keep this in mind when deciding whether or not to invoke a particular magical being.

A Sample Invocation

Using the material generated in the Practical Work sections of chapters 26, 27, and 28), compose a short invocation ritual. In many respects, this ritual might be very similar to rituals developed for last chapter's Practical Work section. The difference being that the emphasis in this ritual is on manifesting the entity in oneself. To again use the example of "IZH," one might use the following invocation ritual:

1. Find an appropriate hill or open space near water. Mark out the area that to be declared as sacred space and set up an altar on the side nearest the water. This should be arranged so that you will be facing the water and your altar. If you perform this ritual inside, face the altar towards the nearest lake or river. If possible, light the room using only a blue light on one side of the room and a green light on the other. Decide which side seems most appropriate for each color. In either case, drape the altar with a blood red cloth.
2. Place a censer or incense burner containing rose incense on top of the altar along with a source of fire and any other magical implements you might need. If possible, place a red rose on the altar.
3. Place a small green bowl containing water on the altar. Lay the talisman of IZH (as described in chapter 28) on top of the bowl, point towards the nearest water. The talisman and bowl should be kept covered by a brown or black cloth until they are used during the ritual.
4. Perform some ritual of purification or centering.
5. Ritually establish a circle or some other form that creates a boundary and marks off sacred space. This might include a banishing ritual so that the sacred area is a "clean slate."
6. Face the altar and light the rose incense.
7. Apply breathing and dance or other techniques to raise magical energy. As you do this, visualize the green and blue mist swirling above the bowl and talisman (still covered by the cloth). If you want to, chant something like:

IZH!

Spirit of the green and blue mist from which drops of blood flow.

IZH!

The swirling mist descending towards earth!

8. Continue breathing, visualization, and chant (if used) until you get the impression of the swirling luminescent green and blue mist collecting above the talisman.
9. Bring your energy up to a peak, remove the cloth from the talisman and bowl, and grasp the handle of the talisman of IZH and draw the sigil of IZH. As you do this, vibrate the name IZH and visualize the blue and green mist mixing with the smoke of the incense and swirling around and into you.



10. Feel IZH fill you, transforming you. Visualize yourself in the most human form of IZH. If a particular stance seems appropriate, then assume that stance. Say something like...

"I am she, the Red One, dressed in blue and green. IZH! I am she who holds the rose, pierced by the thorn. IZH!"

At this point in an invocation, one might make use of some ability or understanding while acting as the magical entity being invoked.

11. Thank IZH for coming and tell it to leave in peace. Place the talisman back on the bowl and cover it with the cloth. Cap the incense. If IZH does not readily depart, command it using its sigil. If necessary, threaten to destroy the talisman and return IZH to nothingness.
12. Perform some ritual to banish and ground all energies. Make sure you feel like you have completely returned to yourself. You may want to try literally invoking yourself.
13. Remove the boundary marking the sacred space and put away the talisman and the rest of the gear.



Examples of Personal Magical Systems

Two examples of designed magical symbol systems are presented in Appendix A and Appendix B. The first system, the NAR Alphabet of Primordial Elements, was constructed by Michael Skrtic and appears with his kind permission. The second system, the Alphabet of Dreams, is my own. Both are given in a rather abbreviated form, omitting much material that has no bearing on the focus of this book. While these are functional magical systems and could certainly be used for a variety of purposes, they are presented as examples of how the concepts of symbolism described in this book can be arranged to form personal systems. There's no reason why you couldn't use one of these systems, but you'll probably get more out of it if you make your own.

It should be noted that these two systems use the same phonetic attributions for elemental admixtures. Thus, it is possible to "interface" the two systems, going back and forth, depending on the purpose of the user.

Appendix A: The NAR Alphabet of Primordial Elements

NAR is an elemental magical system designed by Michael Skrtic. One of the principal design parameters of NAR was the idea that if stranded on a desert island without any books the whole system could be unpacked and rederived from a simple grid. Some other parameters were that the system should be regular, internally consistent, and easily expandable.

It is based on five elements as blind forces that arise from a primordial state of chaos and their translations through time. It is intended to be especially useful for ritual workings in which an intention is moved back and forth through time, and for astral travel. The principal components of NAR consist of the following:

1. The NAR cosmology
2. The primordial elements and their associations
3. The NAR power grid
4. The NAR characters and their arrangement on the grid
5. The four elemental and four temporal essences
6. Rituals using the NAR characters and power grid

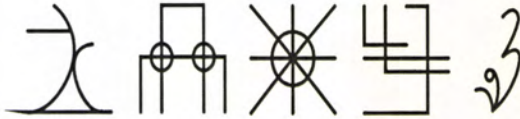
The NAR Cosmology

Unlike most elemental systems, in NAR the elements represent states of time as well as states of matter and energy.

Before the beginning, there was only the nameless void. The void was differentiated into unmanifest time, unmanifest space, and consciousness. Through the mediation of consciousness, unmanifest time and unmanifest space were aware of one another and became manifest, and space/time combined into a central point – the essential here and now. From this central point, four elemental and four temporal essences radiated forward and backwards through time and space. This point can be thought of as the essence of spirit that is the reflection of the primordial void. It is the instant of the present.

The Elements in NAR

In NAR, the elements are considered blind primal forces that manifest the fabric (the interweaving) of time and space. The four elements are unified in the fifth essence, spirit. Each element is associated with a state of time, a gender or polarity, and a color (or colors).



| | | | | | |
|---------------|----------------|-----------------------|----------|-----------------------|--------------|
| Element | Fire | Air | Spirit | Earth | Water |
| Time Frame | Distant Future | Near Future | Present | Recent Past | Distant Past |
| Gender | Masculine | Masculine Feminine | Balanced | Feminine Masculine | Feminine |
| Sigil Color | Red | Blue | Silver | Brown | Green |
| Sigil Outline | Blue | Orange | White | Black | White |
| Sigil | Orange | Yellow | Light | Green | Blue |

The forms of the sigils are shown below.



FIRE



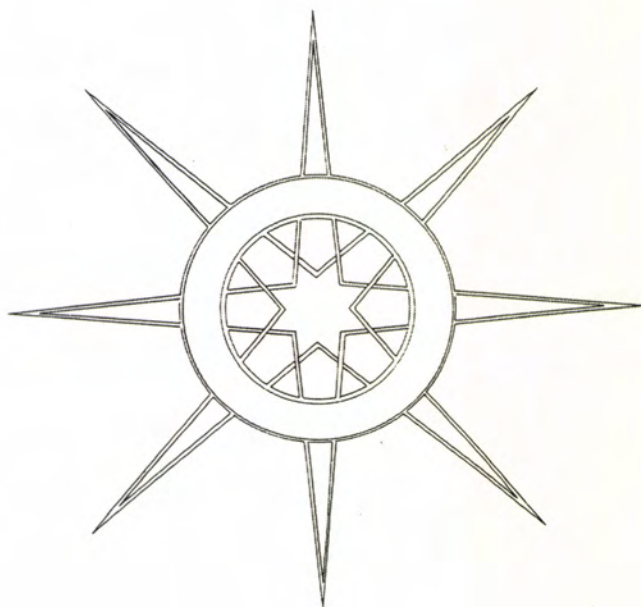
AIR



EARTH



WATER

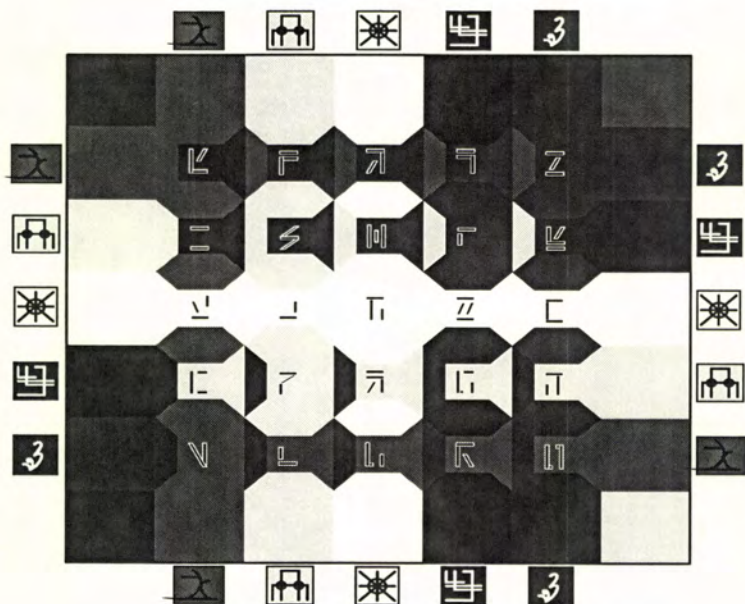


SPIRIT

The NAR Elemental Grid

The heart of NAR is an elemental grid that depicts the interaction of the five essences in space and time.

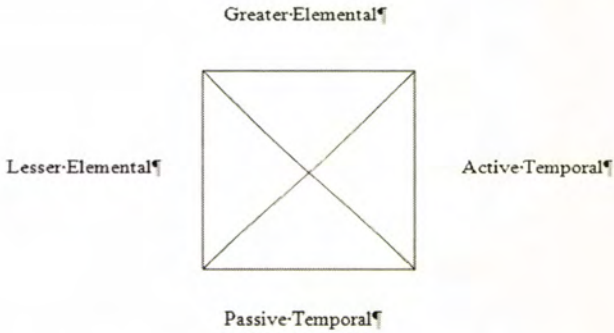
Since the elements of NAR are associated with colors, each of the twenty-five squares of the Spirit Grid can be shown as an arrangement of elemental colors.



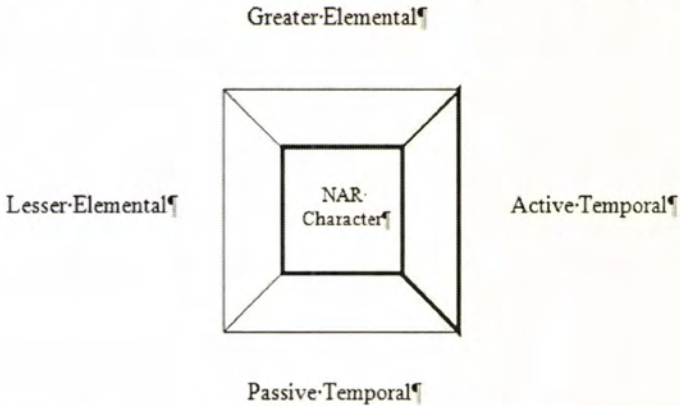
THE NAR SPIRIT / PRESENT GRID

The grid shown above is called the Spirit Grid. Greater and Lesser Spirit intersects with the Active and Passive Present in the center of the grid.

The grid is a square, subdivided into twenty-five smaller squares, with elemental space/time characteristics attributed to each row and column. Thus each square has four components; two temporal and two elemental, and can be represented by a pyramid.


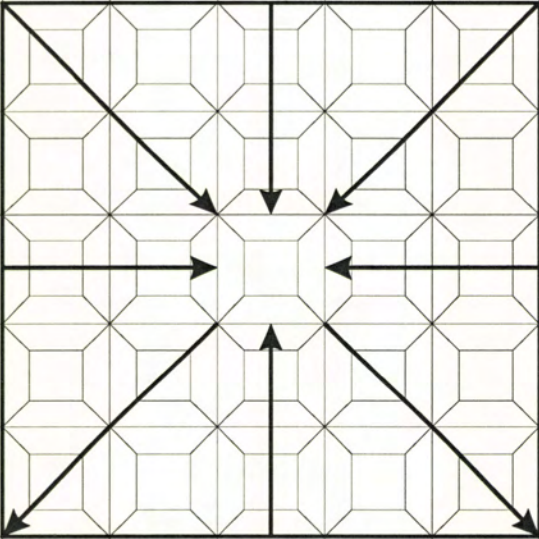



When a letter is added to the square, it is placed in a smaller square with the same color as the Active Temporal color, thus forming a flat topped pyramid.

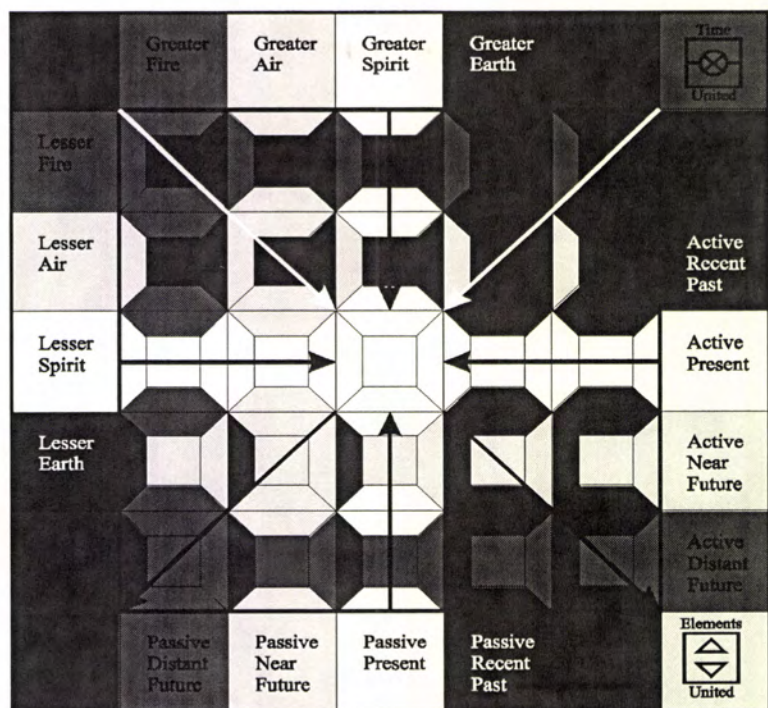


The top and left sides of the grid are attributed to the spatial (material) elements. The bottom and right sides of the grid are attributed to the temporal elements. The elements of the columns are greater influences, while the elements of the rows are lesser influences.

The Magician's Reflection

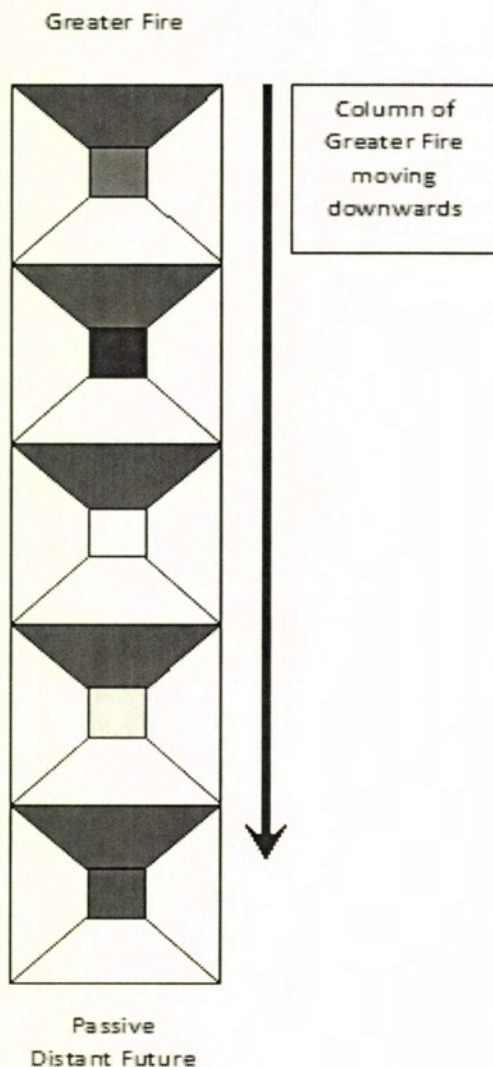
| | | | | | | |
|---------------|---|---------------------|-----------------|---------------------|----------------------|--|
| | Greater Fire | Greater Air | Greater Spirit | Greater Earth | Greater Water | <div>Time</div> <div>  </div> <div>United</div> |
| Lesser Fire |  | | | | | Active Distant Past |
| Lesser Air | | | | | | Active Recent Past |
| Lesser Spirit | | | | | | Active Present |
| Lesser Earth | | | | | | Active Near Future |
| Lesser Water | | | | | | Active Distant Future |
| | Passive Distant Future | Passive Near Future | Passive Present | Passive Recent Past | Passive Distant Past | <div>Elements</div> <div>  </div> <div>United</div> |

Or, to show the same grid with the appropriate colors:

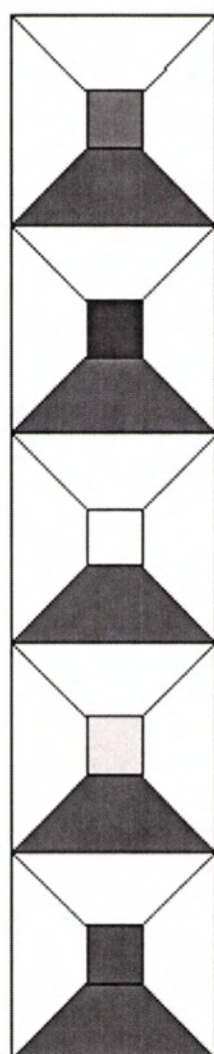


The Magician's Reflection

The direction of movement along a row or column determines whether action occurs in space or time. For example, in the first column on the left, the flow moving down it is the Column of Greater Fire, while the flow moving up it is the Column of the Passive Distant Future.



Greater Fire

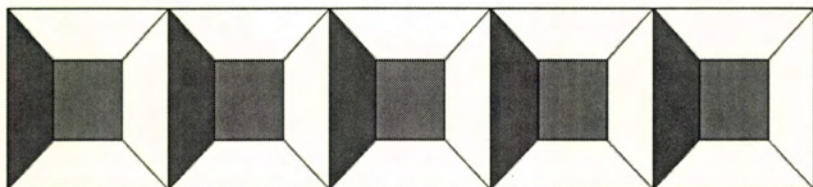


Column of Passive
Distant Future
moving upwards

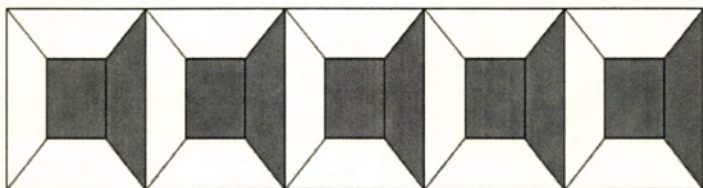
Passive
Distant Future

The Magician's Reflection

Likewise, if you examine the first row at the top of the grid, the Lesser Fire moves from left to right while the Active Distant Past moves from right to left.



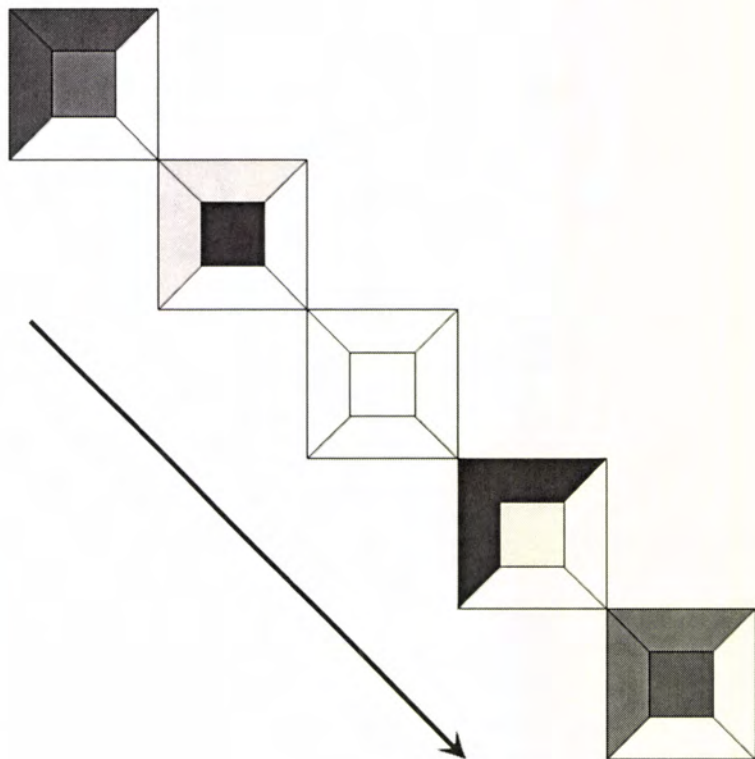
Row of Lesser Fire



Row of Active Distant Past

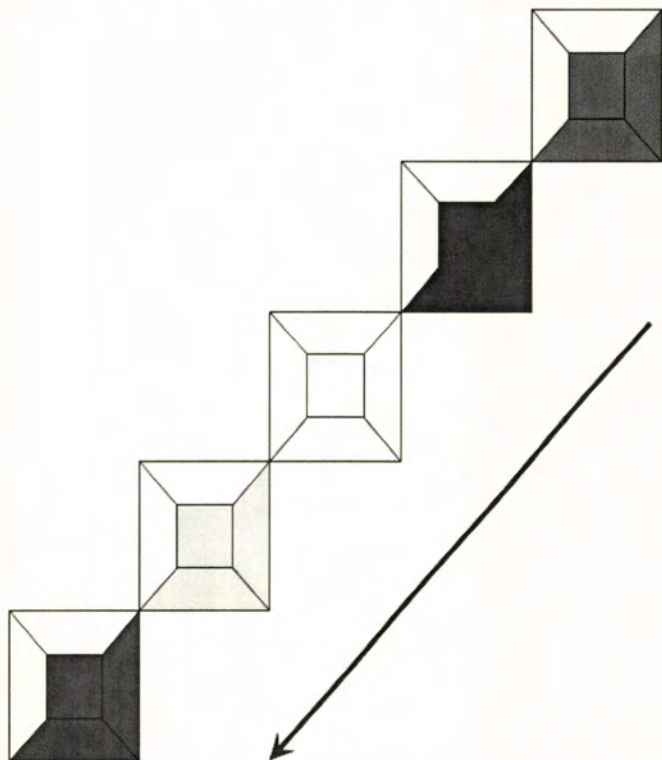
There are also two main diagonals on a NAR grid.

The diagonal moving from upper left to lower right is the Spatial Diagonal. Each of the squares in this diagonal has matching spatial components (such as Greater and Lesser Fire or Greater and Lesser Air). That is, each square contains the greater and lesser aspect of the same element.



The Magician's Reflection

The diagonal moving from lower left to upper right is the Temporal Diagonal. Each of these squares has matching pairs of temporal components (Active Distant Past and Passive Distant Past, and so on). That is, each square contains the active and passive aspect of the same temporal period.



The center of the NAR grid, where the spatial and temporal diagonals cross, is where Active and Passive Present intersects with Greater and Lesser Spirit. This Spirit square is the hub of the grid, embodying the eternal here and now, the singularity that is the reflection of the void before creation and manifestation.

Each of the squares of the NAR elemental grid is associated with one of the consonant characters of the NAR alphabet. The characters of NAR are runes, essentially, in that they were designed to be carved in wood or stone. In addition to the twenty-five consonant signs, there are also five vowel signs that represent both the spatial and temporal elements in their archetypal forms.

| | | | | | | |
|----------------|---|-----------------------------|----------------------------|-----------------------------|--------------------------------|--|
| | | | | | | |
| |  R  L  P  K  F | | | | | |
| | as in run | as in look | as in pin | as in kin | as in tool | |
| |  -Th  Sh  H  Ks  S | | | | | |
| | as in with | as in shell | as in horse | as in picks | as in fell | |
| |  J  V  Z  Tz  W | | | | | |
| | as in just | as in vale | as in zen | as in tzar | as in sun | |
| |  W  D  B  G  N | | | | | |
| | as in warm | as in door | as in book | as in gate | as in yam | |
| |  Th-  Ch  Kw  M  A | | | | | |
| | as in that | as in chill | as in quick | as in marsh | as in nexus | |
| Long Short* |  A  E  I  O  U | | | | | |
| | as in ace or as in at | as in even or as in rest | as in wine or as in bit | as in over or as in rock | as in unique or as in under | |

* A vertical line following a vowel signifies that the vowel is pronounced

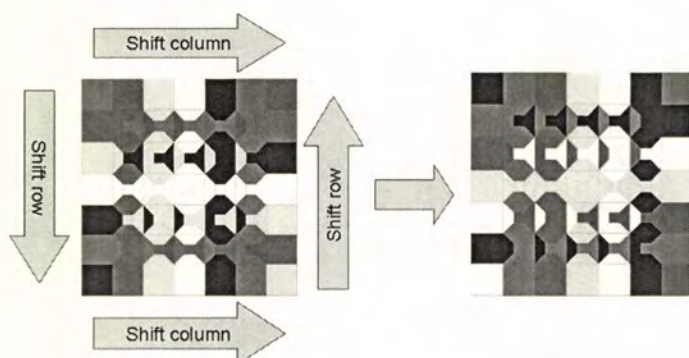
“short” (as in )

(BRAKE|NDH, pronounced “brake-end-huh”)

Some Notes About Other Grids

Four other essential grids can be created by shifting the row with the Greater Element labels to the right and the column with the Lesser Element labels downwards until the desired element is in the center of the grid. The Active Time column labels should be shifted upwards, and the Passive Time row labels should be shifted to the right. Once this is done, use the elemental or temporal combinations to re-assign the letters to their new positions on the grid. Thus each derived grid has an elemental and a temporal aspect. The following example shows how to arrange the Air / Near Future grid.

1. Shift the Greater Element labels one position to the right and wrap the Water label around to the left. The order of the Greater elements then becomes Water, Fire, Air, Spirit, and Earth.
2. Next Shift the Lesser Element column labels one position downwards, and wrap the Water label to the top of the column so that the Lesser Water row is now on top.
3. Shift the Passive Time labels one position to the right and wrap the Passive Distant Past label around to the left. The order of the Passive Time labels then becomes Distant Past, Distant Future, Present, and Recent Past.
4. Shift the Active Time labels upwards one position, and wrap the Active distant Past around to the bottom of the Active Time column.



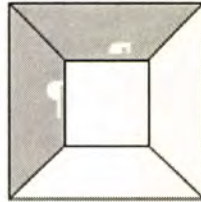
Spirit grid shifted to Air grid

Assigning letters to the Air grid:

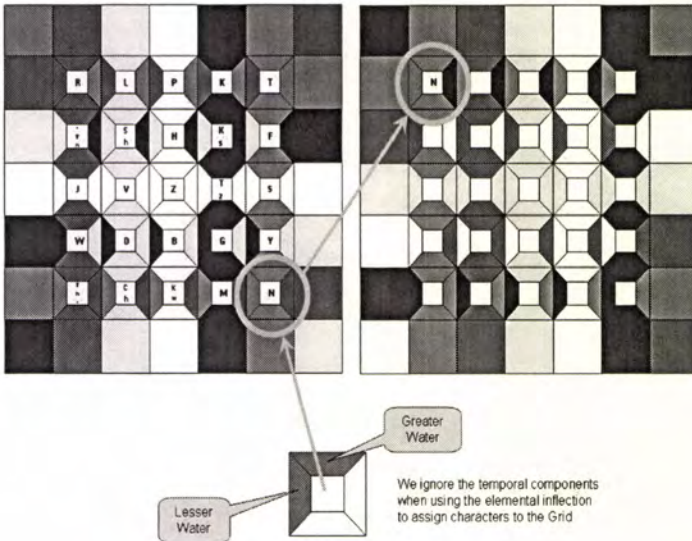
1. Each square of the grid has a Greater and Lesser Elemental pair.
For each square on the Air grid, note the elemental combination.

...Greater Element

Lesser Element



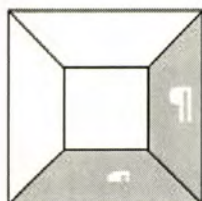
2. Then locate the square on the Spirit grid with the same Greater and lesser Elemental pair and assign that letter from the Spirit grid to the square with the matching combination on the Air grid. Thus, on the Air grid, the square at the upper left corner has the elemental combination of Greater Water and Lesser Water. On the Spirit grid the square with the same elemental combination is at the lower right corner and has the letter N associated with it. Write N in the Greater and Lesser Water square on the Air grid.



3. Repeat this process for the rest of the squares of the Air grid.

Assigning letters to the Near Future grid:

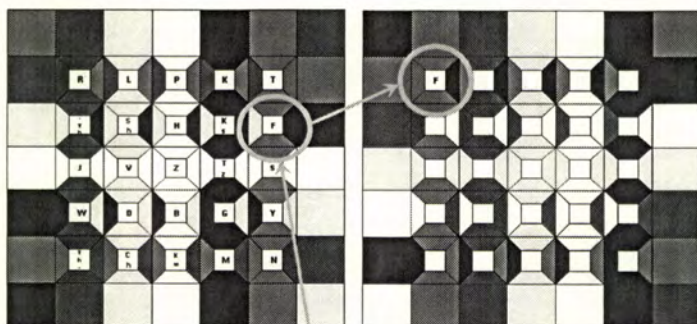
- Each square of the grid has an Active and Passive Temporal pair. For each square on the Near Future (Air) grid, note the temporal combination.



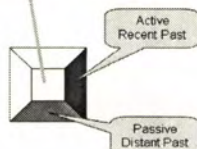
Active-Temporal 1

Passive-Temporal 4

- Then locate the square on the Spirit grid with the same Active and Passive Temporal pair and assign that letter from the Spirit grid to square with the matching combination on the Near Future (Air) grid. Thus on the Near Future grid, the square at the upper left corner has the temporal combination of Active Recent Past and Passive Distant Past. On the Spirit grid, the square with the same temporal combination has the letter F associated with it. Write F in the Active Recent Past and Passive Distant Past square on the Near Future grid.

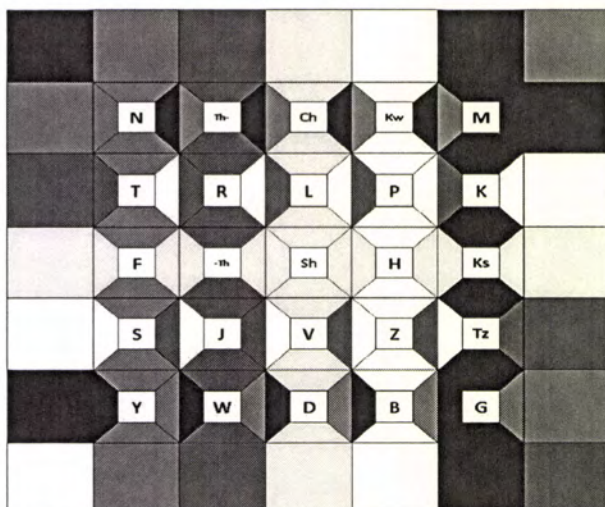


We ignore the elemental components when using the temporal inflection to assign characters to the Grid

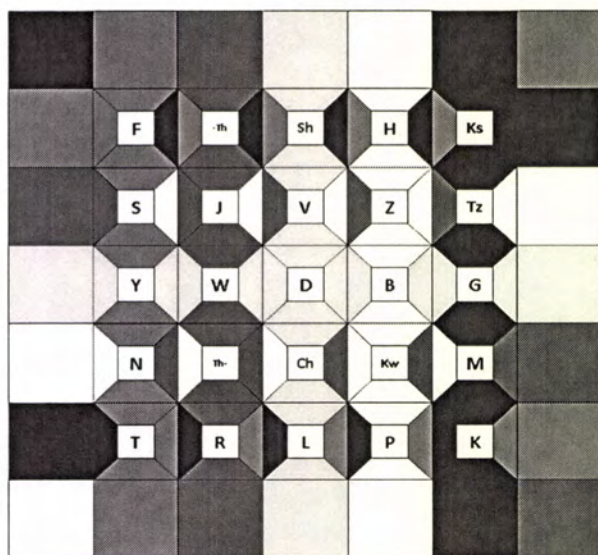


- Repeat this process for the rest of the squares of the Near Future grid.

The complete Temporal and Elemental inflections of the Air/Near Future Grid which we used for this example are given below:



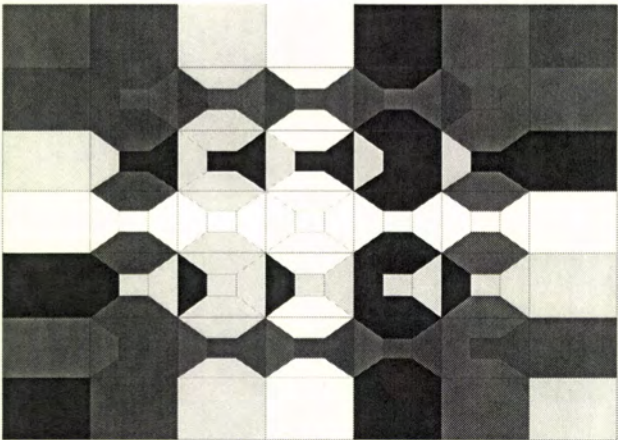
Air/Near Future Grid
(Air inflection)



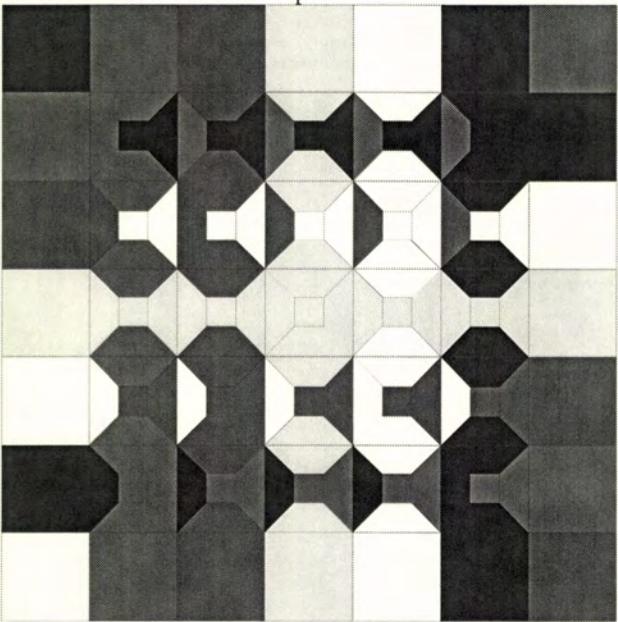
Air/Near Future Grid
(Near Future inflection)

The Magician's Reflection

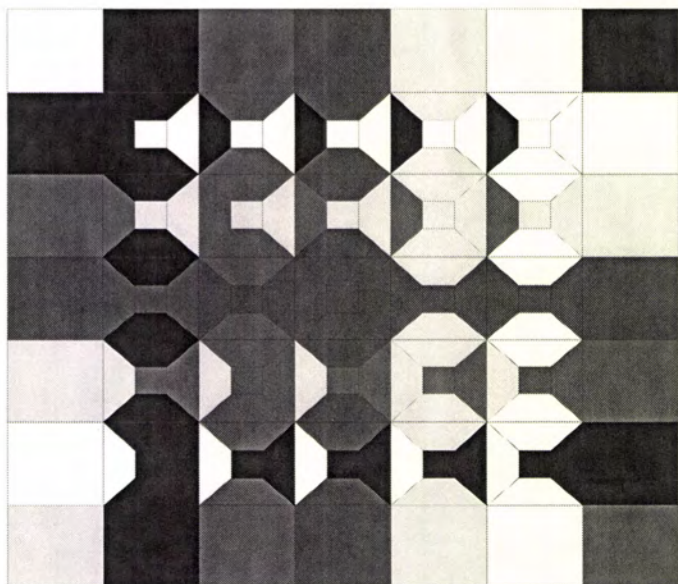
Thus nine regular grids are possible; four Elemental, four Temporal, and 1 Spirit grid. The basic four types of elemental or temporal grids (that is, without letters assigned) and the spirit grid are shown below:



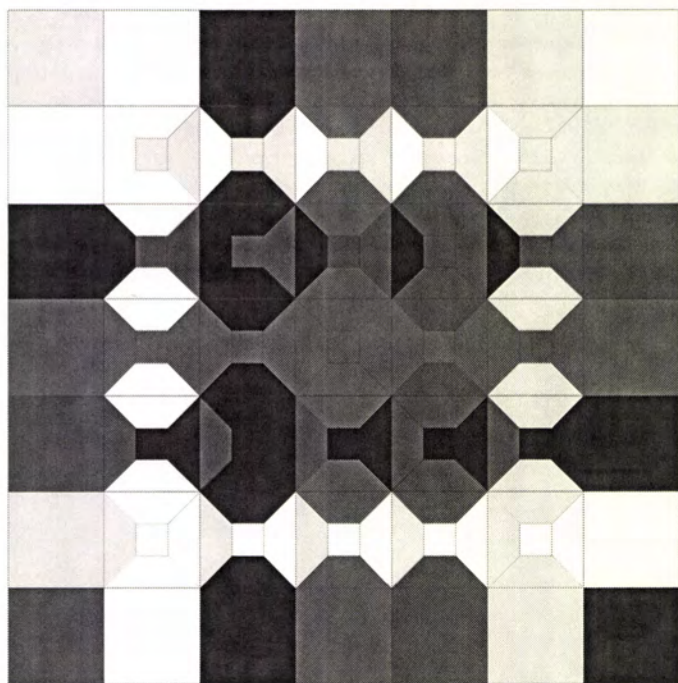
Spirit



Air Grid

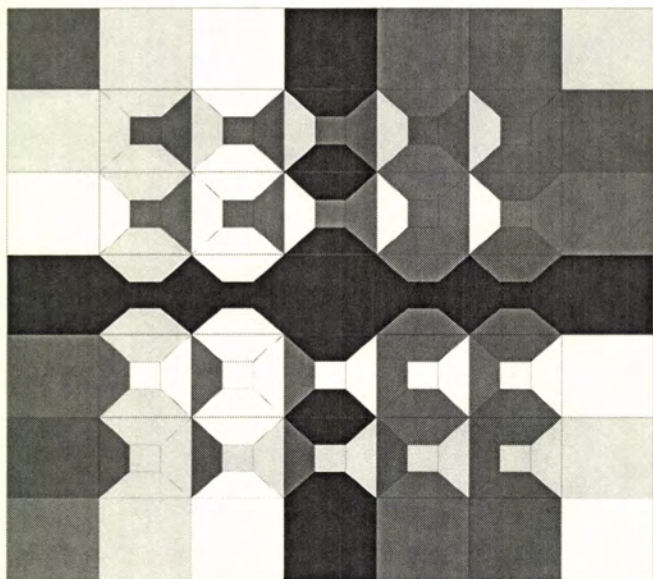


Fire Grid



Water Grid

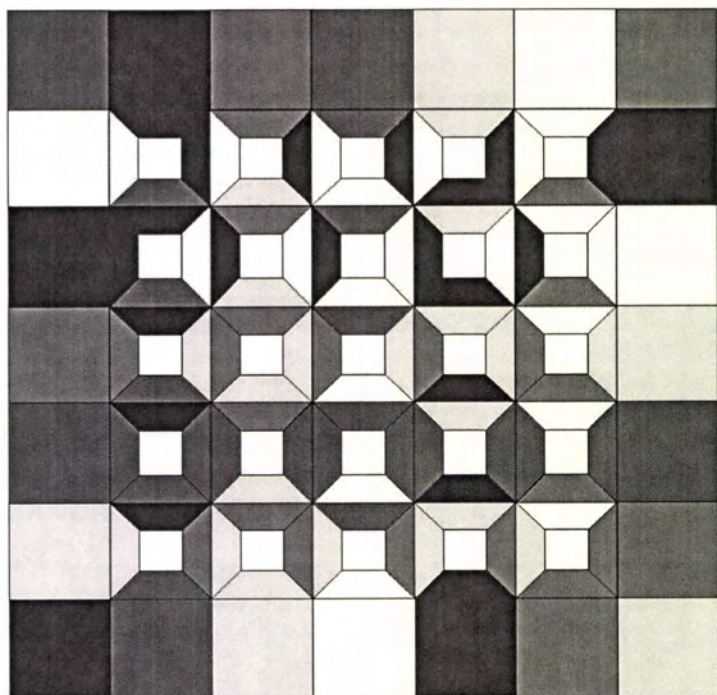
The Magician's Reflection



Earth Grid

All the above grids have been generated by simultaneously shifting both the temporal and elemental components so that the central square is composed of the same greater and lesser element and the same active and passive temporal.

Other grids and combinations are, of course, possible but not necessarily advisable. If you wanted to you could, for example, create a grid whose central square represented the action of Fire and Water act on the extremely volatile instant where the Present meets the Near Future. Assigning letters to such a grid should follow the same procedures outlined above, and is left as an unadvisable exercise. I believe that these irregular grids represent the spaces between quanta. The stability of these grids is questionable.



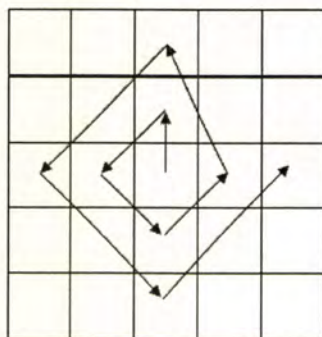
The Grid representing the action of Fire and Water on
the extremely volatile instant where the Present meets
the Near Future

The Four Elemental and Temporal Essences

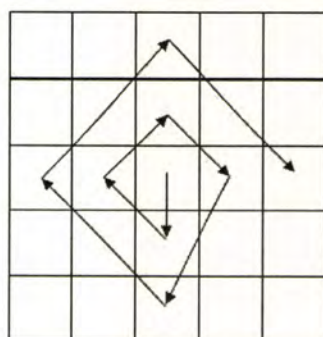
Each of the four elemental and four temporal essences in NAR has a name built up from the associated NAR characters on the grid. The elemental names *can* be very loosely associated with the elemental kings of the Enochian and Hebrew Qabalistic systems. The NAR elemental essences are not intelligences, however, but should be considered as blind primordial forces.

These names may be used by themselves or in conjunction with the noun GATzONKs_, which means "essence." In NAR, nouns often possess an elemental or temporal suffix. In this case, the elemental forms are GATzONKsR (fire), GATzONKsSh (air), GATzONKsN (water), and GATzONKsG (earth). The temporal forms are GATzONKsTh (distant future), GATzONKsD (near future), GATzONKsKs (recent past), and GATzONKsT (distant past).

The names of the elemental and temporal essences were derived by creating each of the elemental/temporal grid arrangements and projecting a spiral pattern on them as shown below:



Elemental·Spiral☿



Temporal·Spiral☿

| | Elemental | Temporal |
|---------------------------------|---------------|-----------------|
| Collective name of the Essences | RShZGN | Th-DZKsT |
| Fire/Distant Future | RTh-T-ThLWKJP | Th-RNWCh-ThMJKw |
| Air/Near Future | Sh-ThVHChFDKs | DCKWVBLYShG |
| Spirit/Present | — | — |
| Earth/Recent Past | GTzBMYKsDKW | KsTzHKFGShM-Th |
| Water/Distant Past | NYMTTh-SKwFCh | TFKNRSPYL |

"Th-" as in That

"-Th" as in wiTh

There are five grid arrangements of the elements and temporals, but for each of the elemental/temporal (except for the Spirit/Present) grids there are two ways to arrange the letters depending on whether you are focusing on the elements or temporals.

This is reminiscent of Heisenberg's Uncertainty Principle in that you can focus on either the temporals or the elementals, but the more you focus on one, the more the other fades into the background.

Note that while names have been derived for each of the four elemental and four temporal essences, no name has been generated for the eternal here and now, since there didn't seem to be much point invoking the Spirit in the Present Here and Now, but it is certainly possible to derive the names for the Spirit in the Present Here and Now from the grid.

It is also worth noting that these are names and correspondences that have been derived by manipulating the grid in certain ways, but these are not the only combinations. Manipulating the grid in other ways will result in other, possibly very different names, correspondences and insights.

The Banishing Word: BRAKE|NDH

Banishing in NAR was designed to be simple and direct – no one likes doing the dishes! The best way to banish a NAR construction is to clap one's hands and say the banishing word "BRAKE|NDH" (pronounced "brake-end-huh") forcefully while visualizing the pure white of blank paper.



BRAKE|NDH

A Note on the NAR Language

One of the branches of NAR that has never really been explored in any depth is the creation of words from the individual elemental/temporal components of the letters comprising them. The goal was to create an Adamic language. The idea being that to create a word you would think about the elemental and temporal attributes of the meaning of the word and collect the letters from the Spirit/Present grid. Thus you could learn something of the true meaning of each word by deconstructing its elemental/temporal components.

There is a NAR Syntax Guide and Dictionary of several hundred words which were used to create the following rituals. New words can be created as needed using the techniques of magical name generation.

The Ritual of Centers

The Ritual of Centers is one of the three fundamental rituals of the NAR system that, all together, comprise the complete ritual used in the astral construction of the NAR power grid.

The Ritual of Centers is divided into two parts. The first part is used as a daily centering ritual. The second part is added for fuller, more formal uses. Rituals to open the gate to the NAR planes for astral travel always use both parts.

Part 1 is a ritual for grounding and centering within the four elements. Part 2 is an invocation to the spirit of creation and a grounding in time (in conjunction with the elements). Note that while English translation is given, the ritual is pronounced in NAR.

Performing the Ritual of Centers

1. Stand with your arms at your sides, feet together, knees slightly bent, and relax.
2. Raise your hands high above your head and stretch while pronouncing (in NAR, not English):

TINT AVEDM GATzONKsSh FOEVShOET AR

For one unique essence (air) of flux (air) am I

3. Bend at the waist, touch both hands to the ground (or as far as you can without bending your knees) while pronouncing (in NAR, not English):

AL AVEDM GATzONKsG KWOKs AR

and one unique essence (earth) of stability (earth) am I

4. Stand straight, as in step 1. Extend your right arm to the right, turn your head to look beyond your right hand, while pronouncing (in NAR, not English):

Z 3 I U Z N 1 U 7 R G N Z V I U 7 U Z N Z V R N U
 TINT AVEDM GATzONKsR TATOM AR

for one unique essence (fire) of life am I

5. Leaving right arm outstretched, extend your left arm to the left and look beyond your left hand while pronouncing (in NAR, not English):

Z 3 I U Z N 1 U 7 R G N Z V I U 7 U Z N Z V R N U
 TINT AVEDM GATzONKsN TATOM AR

for one unique essence (water) of life am I

6. Turn your face forward. If you are performing only steps 1 through 5, pause a moment, focus your attention on your center of gravity, then slowly lower your arms and bow your head. If you are performing the extended ritual, slowly raise your arms (as in step 2) while pronouncing (in NAR, not English):

U V U U 2 U V U 7 3 U N 1 U 7 U T N U
 NORN ThEOFDI NAVZOD ZAR

Let dwell within me

N 1 U 7 R G N Z V I U 7 U U V 7 R 3 T
 AVEDM GATzONKsZ JOShMIZ

one unique essence (spirit) of creation

Pause in this position and feel the spirit of creation enter you and charge your NARNOM (NAR magical name).

7. Slowly, ball your hands into loose fists, lowering your arms, and touch your fists to opposite shoulders (left arm nearest to body) while bowing your head and pronouncing (in NAR, not English):

Z 3 I U Z N 1 U 7 R G N Z V I U 7 U 7 N V U N 7 7 V U R N U
 TINT AVEDM GATzONKsZ KAOS AL DORM AR

For one unique essence (spirit) of Here (elements) and Now (time) am I

The Magician's Reflection

$\overline{z} \vee \overline{z} \vee \overline{z}$ $\overline{z} \vee \overline{z} \vee \overline{z}$


TRIT

ESTATOR

This is life.

Take a moment to feel grounded in time and the elements.

8. Clap your hands and say the banishing word.


 BRA | KENDH, while visualizing clear white.

Performing the Ritual of Centers with Breathing

Perform the ritual just as before, except instead of pronouncing the NAR phrases, recite them mentally while following the sequence of breathing described below. Stretching motions should be accentuated.

1. Stand with your arms at your sides, feet together, knees slightly bent, and relax. Inhale and exhale completely.
2. Raise your hands high above your head as you inhale and stretch while pronouncing mentally in NAR:

TINT AVEDM GATzONKsSh FOEVShOET AR

For one unique essence (air) of flux (air) am I

3. Exhale as you bend at the waist, touch both hands to the ground (or as far as you can without bending your knees) while pronouncing mentally in NAR:

AL AVEDM GATzONKsG KWOKs AR

and one unique essence (earth) of stability (earth) am I

4. Stand straight, as in step 1. Extend your right arm to the right, turn your head to look beyond your right hand, while pronouncing mentally in NAR. Hold your breath out while straightening, and then inhale while extending your right arm.

TINT AVEDM GATzONKsR TATOM AR

for one unique essence (fire) of life am I

5. Leaving right arm outstretched, exhale while extending your left arm to the left and look beyond your left hand while pronouncing mentally in NAR:

Z J I U Z A J U 7 R G N Z V I U 7 U Z A Z V R A U
 TINT AVEDM GATzONKsN TATOM AR

for one unique essence (water) of life am I

6. Turn your face forward while holding your breath out. If you are performing only steps 1 through 5, pause a moment, face forward and inhale slowly. Focus your attention on your center of gravity, then slowly lower your arms while exhaling and bow your head.

If you are performing the extended ritual, hold your breath out, and face forward. Slowly inhale while raising your arms and hold the breath in while pronouncing mentally in NAR:

U V U U Z U V U 7 J U A J U V 7 T A U
 NORN ThEOFDI NAVZOD ZAR

Let dwell within me

A J U 7 R G N Z V I U 7 U U V 7 R J J
 AVEDM GATzONKsZ JOShMIZ

one unique essence (spirit) of creation

Pause in this position and feel the spirit of creation enter you and charge your NARNOM (NAR magical name).

7. Slowly, ball your hands into loose fists. Exhale while lowering your arms, and touch your fists to opposite shoulders (left arm nearest to body). Hold your breath out while bowing your head and pronouncing mentally in NAR:

Z J I U Z A J U 7 R G N Z V I U 7 U J A V U A 7 7 V U R A U
 TINT AVEDM GATzONKsZ KAOS AL DORM AR

For one unique essence (spirit) of Here (elements) and Now (time) am I

Z U J I Z U I U Z A Z V U
 TRIT ESTATOR

This is life.

Inhale deeply and slowly, and then exhale fully. Take a moment to feel grounded in time and the elements.

Visualize the active forces of life (fire) in red, radiating from your outstretched fingertips, whirling about you in shapes like warriors or animals, casting out unwanted presences.

5. Leaving right arm outstretched, exhale while extending your left arm to the left and look beyond your left hand while pronouncing mentally in NAR:

Z J I U Z A J L 7 R G N Z V I U 7 T Z N Z V R A V
 TINT AVEDM GATzONKsN TATOM AR

for one unique essence (water) of life am I

Visualize the passive forces of life (water) in green, flowing from your fingertips like a stream flowing downhill, washing away unwanted presences and cleaning the area.

6. Turn your face forward while holding your breath out. If you are performing only steps 1 through 5, pause a moment, face forward and inhale slowly. Focus your attention on your center of gravity, then slowly lower your arms while exhaling and bow your head.

If you are performing the extended ritual, hold your breath out, and face forward. Slowly inhale while raising your arms and hold the breath in while pronouncing mentally in NAR:

I V L U Z L V L 7 J U N J T V 7 T N L
 NORN ThEOFDI NAVZOD ZAR

Let dwell within me

A J L 7 R G N Z V I U 7 T V V Z R J J T
 AVEDM GATzONKsZ JOShMIZ

one unique essence (spirit) of creation

Pause in this position and feel the spirit of creation enter you and charge your NARNOM (NAR magical name).

7. Slowly, ball your hands into loose fists. Exhale while lowering your arms, and touch your fists to opposite shoulders (left arm nearest to body). Hold your breath out while bowing your head and pronouncing mentally in NAR:

Z J I U Z A J L 7 R G N Z V I U 7 T I N V C A F 7 V L R A V
 TINT AVEDM GATzONKsZ KAOS AL DORM AR

For one unique essence (spirit) of Here (elements) and Now (time) am I

The Magician's Reflection

𐄂 𐄃 𐄄 𐄅 𐄆 𐄇 𐄈 𐄉 𐄊 𐄋 𐄌 𐄍 𐄎 𐄏 𐄐 𐄑 𐄒 𐄓 𐄔 𐄕
TRIT ESTATOR

This is life.

Inhale deeply and slowly, and then exhale fully. Take a moment to feel grounded in time and the elements.

8. Clap your hands and say the banishing word while visualizing clear white.

𐄂 𐄃 𐄄 𐄅 𐄆 𐄇 𐄈 𐄉 𐄊 𐄋 𐄌 𐄍 𐄎 𐄏 𐄐 𐄑 𐄒 𐄓 𐄔 𐄕

BRAKE|NDH

These visualizations can be added to the standard ritual, regardless of the intent of the operation.

Building an Astral NAR Power Grid

Before attempting this operation, sit down with the descriptions of the grid above and make sure that you understand the structure of the grid and how it fits together and can move. You may want to have a copy of the Spirit/Present Grid in front of you the first few times you perform this operation.

1. Perform the Ritual of Centers with Breathing
2. Pick a direction and sit down. Depending on the working, you can choose the appropriate direction, but South is usually chosen for general workings since South is associated with Fire and Future. Imagine that you are facing the Distant Future.
3. Slowly build up an image of yourself sitting in the middle of a five by five grid
4. Imagine yourself surrounded by a white glow and KNOW that you are in the center of time and space, the eternal here and now.
5. Let the transparent glowing white of the here and now flow out from you along the cross of the Spirit Grid.
6. Build up an image of the Spirit Grid, one square at a time, contemplating and experiencing each set of elemental/temporal components. This process can take quite a while, so you may want to break this segment up into a series of several workings.
7. Once you have the whole grid laid out, take a good look at it. Think about the structure of the grid as a whole. Notice the Main Diagonals of Time and Elements flaring out from your vantage in the center of Here and Now.
8. When you are ready to leave, center yourself in the Here and Now and project yourself into the place you were when you began this working.
9. Here you have a choice. You can stand up, clap your hands and say the banishing word, **BRAKE|NDH**, or simply allow the grid to fade from sight since these forces are at work all the time, all around you. This working only organizes the spatial/temporal forces around you (or your perceptions of these forces) so that they are readily available in a usable form.

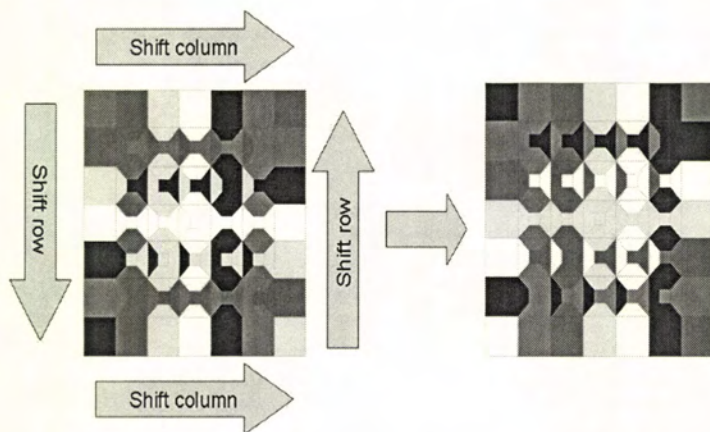


BRAKE|NDH

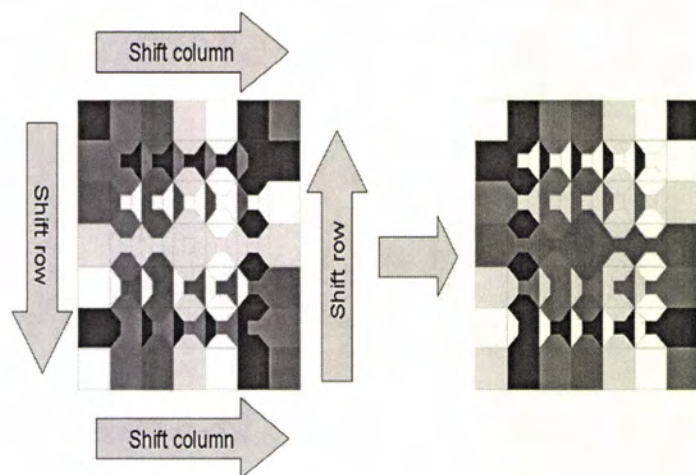
You should practice this exercise until you can build up an image of the grid instantly. Once you can do that, practice standing still, inhaling and exhaling slowly, then clapping your hands and seeing yourself standing in the center of the grid. This will give you instant access to your inner resources – Future or Past.

Shifting the Grid

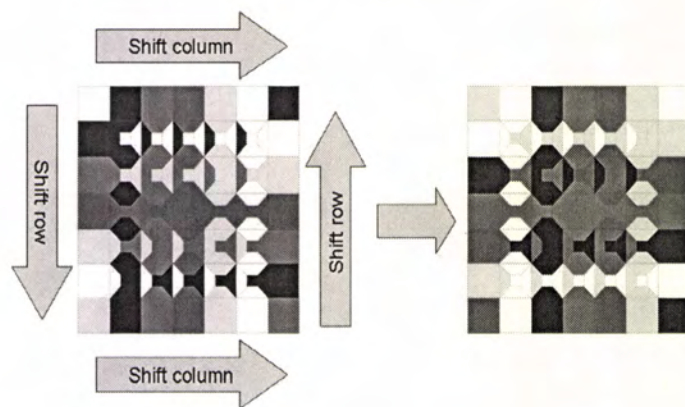
Shifting the grid is an essential part of working with the NAR system. Shifting the Grid in real time, for ritual work, takes practice but is not impossible. Here is an illustration of how the Grid can be shifted through the elements from Spirit/Present to Air/Near Future to Fire/Distant Future to Water/Distant Past to Earth/Recent Past and back to Spirit/Present. You could also use the reverse order.



Spirit grid shifted to Air grid

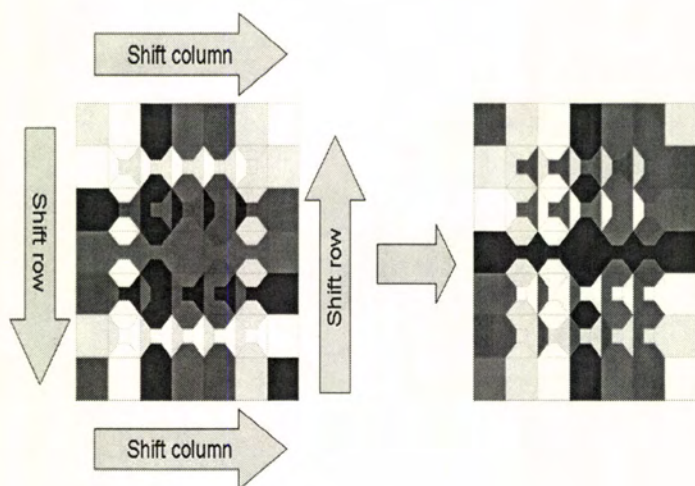


Air Grid shifted to Fire Grid

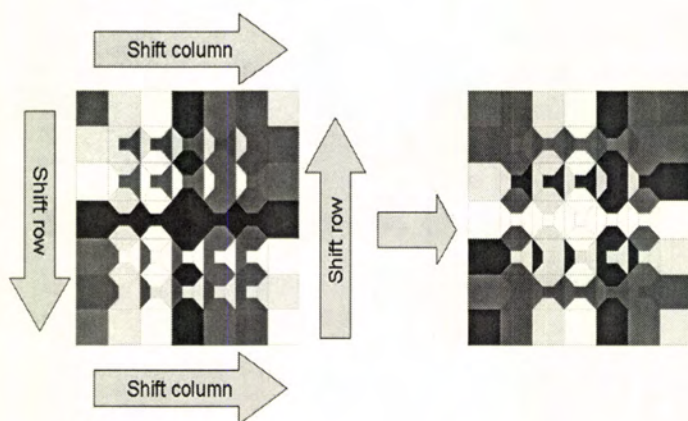


Fire Grid shifted to Water Grid

The Magician's Reflection



Water Grid shifted to Earth Grid



Earth Grid Shifted to Spirit Grid

Working with the Grid

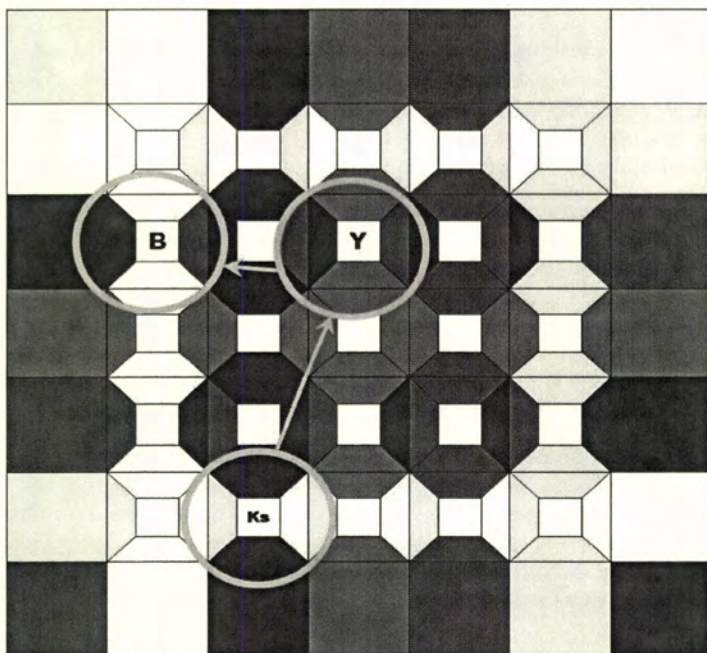
Once you have built up a Spirit/Present Grid, you will find that you can build up the other Elemental/Temporal grids as well. These exercises will allow you to begin projecting your thoughts/experiences/feelings from the Here and Now into the future or past. This will also allow you to draw thoughts, experiences, and feelings from the future or past into the Here and Now:

1. Perform the Ritual of Centers with Breathing
2. Pick a direction appropriate to the working and sit down.
3. Build up an image of the grid that you will use for the working. For this example use the Water/Distant Past Grid.
4. Imagine an event or situation that has happened to you in the past and then place it in the appropriate Elemental/Temporal square or squares. If it requires several squares, you can generate a Name for this event. See glowing lines connecting the squares together.

As a concrete example, when I was 6 or so, and could barely swim, I fell off of a diving platform and nearly drowned. This experience has colored my relationship with height and water ever since. The Water/Distant Past Grid is therefore appropriate. I broke the core event up into three components; falling, sinking/flailing around in the water, and potential death. I assigned the following elemental combinations:

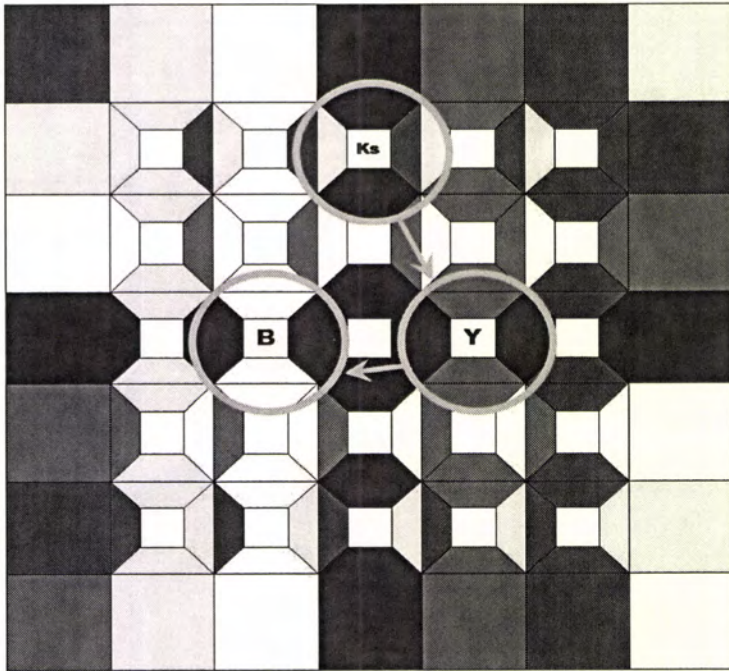
| Component | Greater Element | Lesser Element | Letter from Water Grid |
|---|-----------------|----------------|------------------------|
| Falling, my body moving through the air | Earth | Air | Ks |
| Sinking/flailing around in the water | Water | Earth | Y |
| Potential death | Spirit | Earth | B |

Which, when projected on the Water/Distant Past Grid looks like this:



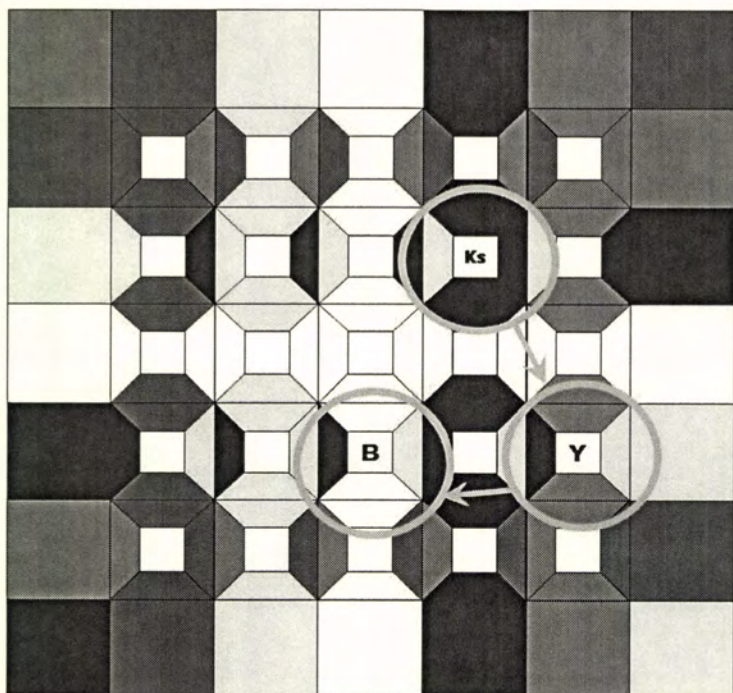
**Water/Distant Past Grid
with Elemental name KsYB**

1. Mentally shift the rows and columns of the Water/Distant Past Grid into the Earth/Recent Past Grid. As you do so, observe how the square (or squares) representing the particular event or situation also shift into a new position in the new grid. Watch the squares and lines morphing into another, more solid form. Nothing is more solid than the recent past! Feel this event drawing nearer to the Here and Now.



**Earth/Recent Past Grid
with Elemental name KsYB**

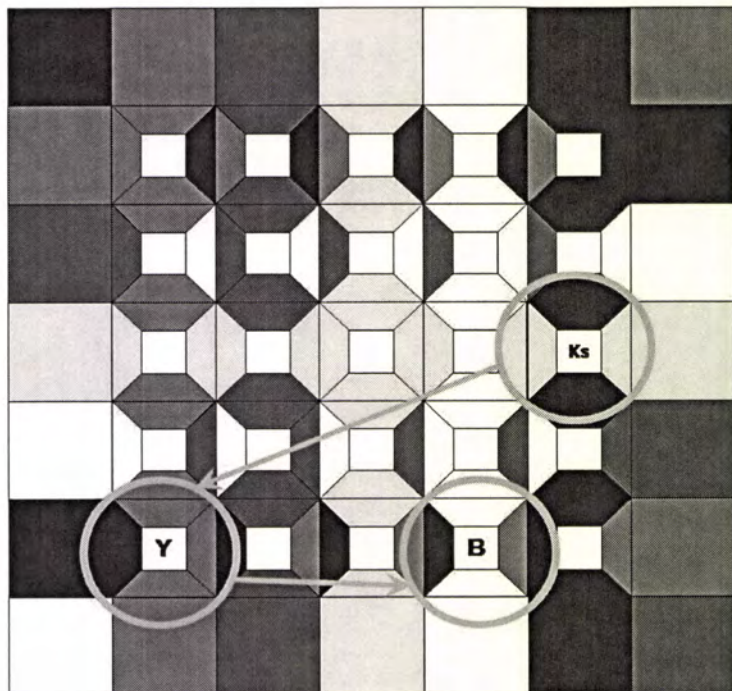
2. Shift the rows and columns again into the Spirit/Present Grid. Again, observe how the squares representing the event or situation move. Watch the squares and lines morphing into another Present form and, as they do, vividly re-experience this event.



**Spirit/Present Grid with
Elemental name KsYB**

As I drew this experience that I named KsYB into the present, I tasted and smelled chlorine from the pool. I re-experienced the panic and helplessness I felt as I fell, hitting the water, nothing solid to support me, the relief I felt at being pulled out of the water onto the concrete beside the pool, cold stone on my hands and knees, choking as I coughed up water. The nearness of death.

3. Shift the rows and columns again into the Air/Near Future Grid. Watch the squares and lines morph into a Near Future form and prepare yourself to meet this event or situation in its Near Future aspect.

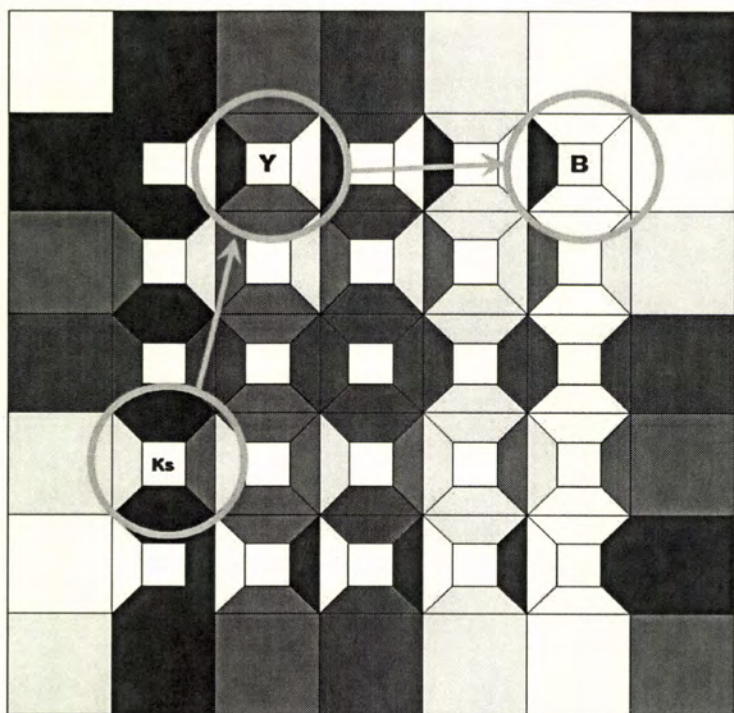


**Air/Near Future Grid
with Elemental name KsYB**

Since I didn't really feel like drowning again any time soon, I focused on the nearness of death at every instant between the present and the future. This had the unexpected side effect of making a magical act out of updating my life insurance so that my family would be provided for in case I died suddenly in the near future.

The Magician's Reflection

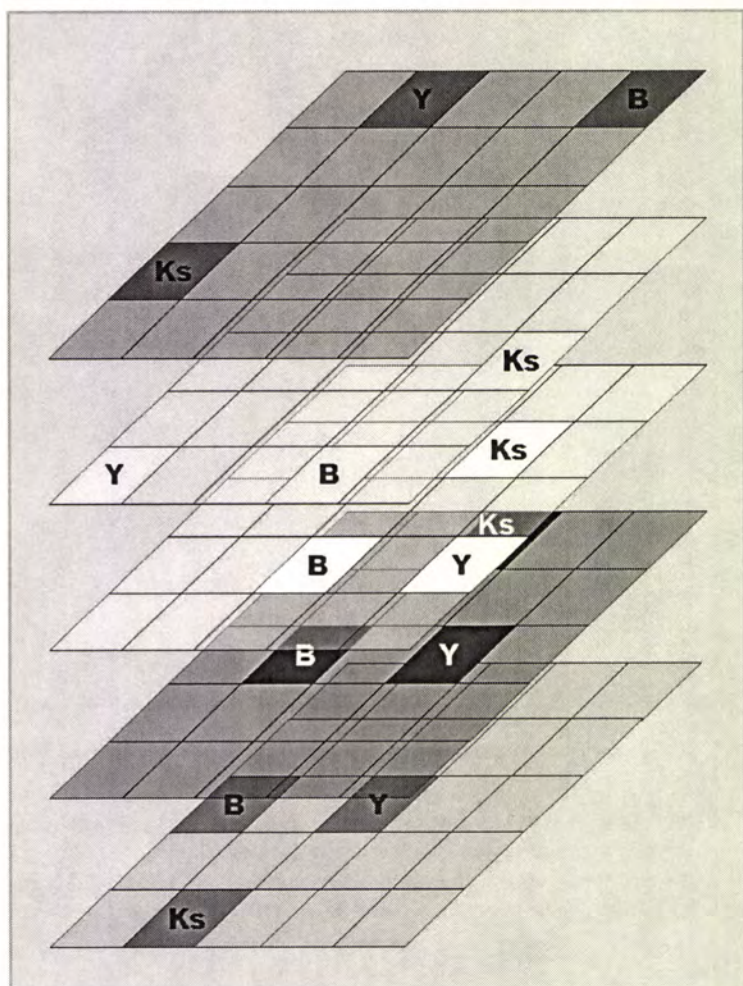
3. Shift the rows and columns again into the Fire/Distant Future Grid. Watch the squares and lines morph into a Distant Future form and prepare yourself to meet this event in its Distant Future aspect.



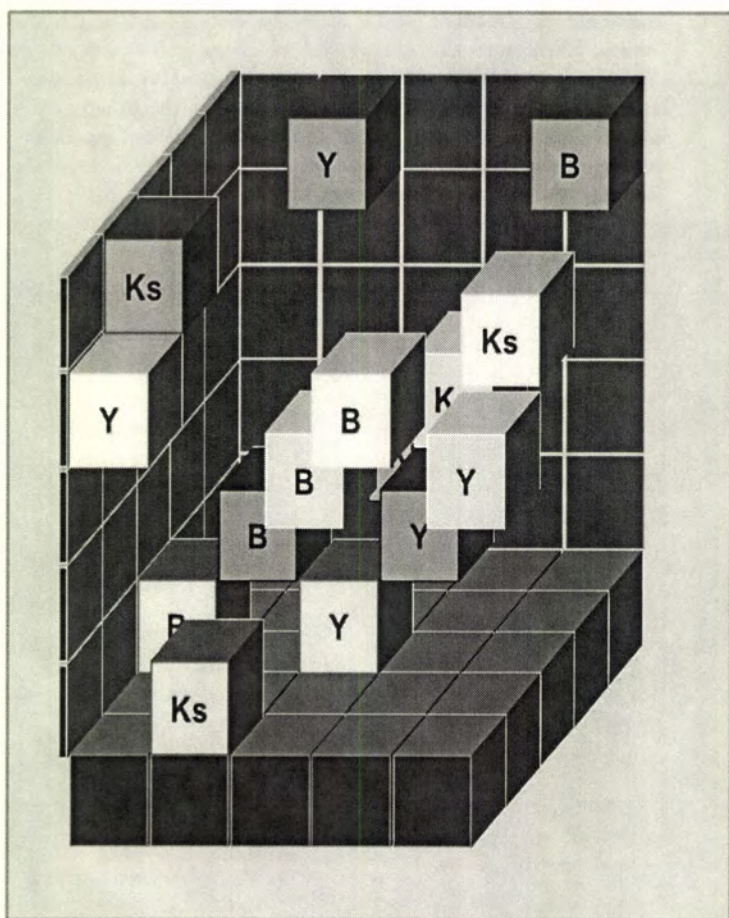
**Fire/Distant Future Grid
with Elemental name KsYB**

Everyone dies, and that's a fact. At this point I focused on the presence of death and the knowledge that I would die. That death is the companion of life, is implicit in life. The cycle completing itself much as the rows and columns of the Grid shift around and back into itself.

4. Imagine the grids, stacked one on top of the other, and observe how the event or situation moves from the distant past to the distant future. Experience the continuum of Elemental/Temporal states. Though it is difficult to visualize, if you imagine a glowing line connecting the square (or squares) representing the situation in each temporal period, it forms a three-dimensional sigil that represents the totality of the situation or event throughout time. Try to focus on the image of this sigil for a few moments.



KsYB 3D representation on the stacked Temporal Grids



Another 3D representation of the name KsYB projected through the Temporal Grids

5. Center yourself in the Here and Now and project yourself into the place you were when you began this working.
6. Here you have a choice. You can clap your hands and say the banishing word or simply allow the grid to fade from sight.

𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽

Using the above working as a template you can now create other workings to move events/feelings/experiences into the past or future. You can also create names for things you desire to happen.

Creating a Calmness/Stillness Word

1. Imagine a situation/place where you are calm, still and at peace. This can be an actual memory/place you have experienced, or an idealized image (such as Heaven) in the future.
2. Place this situation/place in one or more squares on the appropriate grid.
3. Shift the rows and columns until you are in the Spirit/Present Grid.
4. Read the Name using the letters on the Spirit/Present Grid.
5. Hold the image of the lines connecting the letters of the word in your mind.
6. Bring this sigil and word back through into the present with you.
7. Put away the grid by whatever method you are accustomed to (clap and say or just watch the grid fade into the background).



BRAKE|NDH

This Calmness/Stillness Word will now be available to you whenever you find yourself in a stressful situation. Simply inhale deeply, visualize the sigil, exhale and say the word either silently or out loud, as appropriate. If the word is created properly, you will find yourself instantly more calm; ready to confront the situation.

Appendix B:

The Alphabet of Dreams

The Alphabet of Dreams is a pictorial magical alphabet and hierarchical system of symbolism designed to offer a rich set of concrete images for dream work, visualization, sigil magic, and pathworking (or guided imagery). Some of the things that can be done with the alphabet and the Selections from the Dream Manual paintings will be discussed later in this text.

The Alphabet of Dreams has thirty-two signs, of which twenty-five are consonants and seven are vowels. Each of the consonant signs represents a central image associated with one of five elements (Spirit, Fire, Air, Water, and Earth) or their admixtures. Each of the vowel signs is associated with one of the seven principal planets used in traditional astrology (Sun, Moon, Mercury, Venus, Mars, Saturn, and Jupiter). As with many ancient magical alphabets, the vowels are viewed as giving life to combinations of the consonants, since the vowels are required to allow pronunciation.

As mentioned in the introduction, a magical alphabet differs from mundane alphabets in that it is usually different from the alphabet used by the magician in his or her daily life and that it typically has many layers of analogical symbolism. The layers of symbolism enable a magical alphabet to act as bridge between our normal, linear, verbal consciousness and the part of our mind that communicates best through metaphors and symbols. It is these metaphors and symbols that swirl in our subconscious and compose our dreams and visions. Typically, each letter of a magical alphabet will have many layers of symbolic associations. Each letter of the Alphabet of Dreams comprises the following symbolic parts:

- * A pictorial sign
- * An English letter and associated phoneme
- * A central Image and Related Concepts
- * An associated element, elemental mixture, or planet
- * A substance or material manifestation
- * A color
- * A locale or environment
- * Images and settings used in pathworking or guided imagery
- * An object or tool
- * A time of day and season of the year

While less central to the system, each letter can also be associated with traditional magical symbols such as the Chinese trigrams of the I-Ching, geomantic signs, tarot cards, and western zodiacal signs.

In order to understand the correspondences of the letters, you must first be aware of some of the traditional symbolism of the five elements and seven planets.

The Five Elements

The five elements are Spirit, Air, Fire, Water, and Earth. Air, Fire, Water, and Earth are seen as the building blocks of our material world. Each represents parts of nature, facets of our perceptions, and aspects of our minds and personalities. Spirit (or Aether) is sometimes thought of as the seed or quintessence required for the other elements to manifest. At other times, spirit is thought of as a mysterious, living quality or consciousness that arises from the interaction of the lifeless elements.

Here are some of the correspondences used in traditional western elemental symbolism:

| Element | Earth | Water | Air | Fire | Spirit |
|-----------------|---|--|---|--|--|
| Direction | North | West | East | South | Center or Circumference |
| Qualities | Cold and Dry Heavy Still Dark Passive | Cool and Wet Some Weight Slow Obscure Some Passivity | Warm and Moist Some Lightness Mobile Bright Some Activity | Hot and Dry Buoyant Highly Mobile Brilliant Active | Clear Immanent Transcendent Pervasive |
| State of Matter | Solid | Liquid | Gaseous | Energy | Space or Information |
| Sense | Touch | Taste | Smell or Hearing | Sight | Awareness |
| Time of Day | Midnight | Sunset | Sunrise | Noon | The Present Moment / Timeless |
| Season | Winter | Autumn | Spring | Summer | The Year as Turning Wheel |

The Magician's Reflection

| Aspect of Mind | Sensation | Intuition | Thought | Feeling | Consciousness |
|----------------|---|-----------|-----------------------|-----------------|---------------|
| Part of Body | Feet or Genitals and Base of Spine | Stomach | Heart and Lungs | Solar Plexus | Head |
| Object | Platter or Shield | Cup | Sword or Dagger | Rod or Wand | Lamp |

There are many other associations and different sources will attribute different correspondences, but this should be sufficient to give you an idea of how these concepts are used in the Alphabet of Dreams. Elemental symbolism is thoroughly embedded in our culture. Even people who would never consider themselves as having any familiarity with magical symbolism will readily understand references to something as fiery or earthy and will have no problem with conceptualizing parts of the personality as relating to heart, head, or guts.

Each element may be combined with another element and the combination will have its own qualities. For example, a sandstorm could be viewed as a manifestation of Air of Earth because Air (wind) is affecting Earth (sand) and creating something new (sandstorm). In this combination, Earth is the major element and Air is the subelement. The unmixed form of the elements can be described as Earth of Earth, Air of Air, and so on.

The Seven Planets

The word "planet" comes from the Greek word *planesthai*, which means, "to wander", because, to the ancients, the planets appeared to wander among the stars instead of having fixed positions.

The seven planets are comprised of the five planets most known to our ancestors (Venus, Mars, Mercury, Jupiter, and Saturn) plus the Sun and the Moon. As obvious from the names, these heavenly bodies have long been associated with the principal deities of the Roman pantheon and their equivalents in the pantheons of other cultures.

The symbolism of the planets, while still pervasive in western culture, is a bit more dependent on knowledge of mythology, since each planet is inextricably bound to the symbolism of deities and their myths. Here are some of the most common correspondences of with the seven planets:

| | | | | | | | | |
|--|--------------------|----------|-----------|----------|-----------|----------|--------|--|
| Planeto | Moon | Mars | Mercury | Jupiter | Venus | Saturn | Sun | |
| Day | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday | |
| Metal | Silver | Iron | Mercury | Tin | Copper | Lead | Gold | |
| Color | White | Red | Orange | Blue | Green | Indigo | Yellow | |
| Deities and Mythological Figures | Artemis (new) | Mars | Mercury | Jupiter | Venus | Saturn | Apollo | |
| | Diana (full) | Ares | Hermes | Zeus | Aphrodite | Kronos | Helios | |
| | Hecate (waning) | Tiw | Odin | Thor | Ishtar | Kali | Ra | |
| | | Morrigan | Thoth | | Eros | Demeter | | |
| | | Athena | | | Freya | | | |

Opinions differ as to planetary correspondences much more so than with elemental symbolism. Perhaps this is because the planetary symbolism is more complex, more mixed. Only the most common, best-known mythological correspondences are mentioned here, but the list of deities associated with the planets is very long indeed, with each associated myth bringing its own associations and nuances to symbolism of each planet.

The Alphabet of Dreams Correspondences

The following tables show the Alphabet of Dreams, grouped into consonants and vowels, and their symbolic associations.

| Element | Earth | Air | Spirit | Water | Fire |
|---------|---|---|---|---|---|
| Earth |  |  |  |  |  |
| | G | D | B | Y | W |
| Air |  |  |  |  |  |
| | X | Sh | H | F | tH |
| Spirit |  |  |  |  |  |
| | Tz | V | Z | S | J |
| Water |  |  |  |  |  |
| | M | Ch | Q | N | Th |
| Fire |  |  |  |  |  |
| | K | L | P | T | R |


Alphabet of Dreams Consonants

The Consonants of Earth

| Sign | English | Phoneme | Image and Related Concepts | Mountain Transformation Inertia |
|----------------------------|---------------------------------|---------|---|---|
| ^ | G | Goh | | |
| Element | Earth of Earth | | | |
| Color | Green on green | | | |
| Substance or Manifestation | Stone | | | |
| Locale or Environment | Mountain or cave | | The mountain is an obstacle, but also symbolizes the proximity of the divine. An axis connecting and communicating between Heaven and Earth, the mountain represents permanence, immovability, initiation, and ascension. | |
| Object or Tool | Salt | | | |
| Time | Midnight | | | |
| Chinese Trigram | K'un (F) receptive | | | |
| Geomantic Sign | Amisio (exterior comprehension) | | | |
| Zodiacal Sign | Taurus | | Pathworking Images | Alabynnthine cave containing fossils, gems, metallic ores, and treasures of the past. |
| Tarot Card | Princess of Disks | | | |
| Planet | Venus | | | |


| Sign | English | Phoneme | |
|----------------------------|-------------------------------------|----------------------------|--|
| Υ | M | Mu | |
| Element | Water of Earth | | |
| Color | Blue on green | | |
| Substance or Manifestation | Mud | | |
| Locale or Environment | Swamp, marsh, river, or valley | Image and Related Concepts | Valley Fertility Influence Threshold |
| Object or Tool | Tree, wood | | |
| Time | Sunset | | |
| Chinese Trigram | K'un (M) receptive | | |
| Geomantic Sign | Caput Draconis (interior threshold) | | |
| Tarot Card | Queen of Disks | Pathworking Images | A fertile valley, densely forested with ancient groves surrounding a hidden well |
| Planet | Venus, Jupiter | | |

The Magician's Reflection


| Sign | English | Phoneme | | |
|---|---------------------------|---------|---|-----------------------|
|  | K | Ki | | |
| | | | Image and Related Concepts | Knot |
| Element | Fire of Earth | | | Gravity |
| | | | | Constriction |
| Color | Red on green | | | |
| Substance or Manifestation | Magma, lava | | | |
| Locale or Environment | Volcano | | The knot is a symbol of connection, attachment, binding, and continuity. The knot represents difficulty and constraint, but also concentration and union. | |
| Object or Tool | Cords | | | |
| Time | Noon | | | |
| Chinese Trigram | Chen (☳) arousing | | | |
| Geomantic Sign | Carcer (To bind together) | | | |
| Zodiacal Sign | Capricorn | | Pathworking Images | Volcanic craters, air |
| Tarot Card | Knight of Disks | | | wavering with heat |
| Planet | Saturn | | | from lava far below |

| | | | | |
|---------------------------------------|--|----------------|--|---|
| Sign | English | Phoneme | | Crossroads |
| ☒ | X | Eex | | Fructification |
| | | | Image and Related Concepts | Conjunction |
| Element | Air of Earth | | | Development |
| Color | Yellow on green | | | Interaction |
| Substance or Manifestation | Dust, sand | | | |
| Locale or Environment | Plains, deserts, steppes | | The crossroads represents an encounter with fate, symbolizing possibility, transition, and choice. It is a place of hope, waiting, manifestation, and revelation. | |
| Object or Tool | Statues, images | | | |
| Time | Dawn | | | |
| Chinese Trigram | Chen (F) arousing | | | |
| Geomantic Sign | Conjunctio (collecting, meeting) | | | |
| Zodiacal Sign | Virgo | | Pathworking Images | Wind-swept plains filled with grains and fruiting trees |
| Tarot Card | Prince of Disks | | | |
| Planet | Mercury | | | |

The Magician's Reflection

| Sign | English | Phoneme | Image and Related Concepts |
|---|--|---------|--|
|  | Tz | Tzo | Stone |
| Element | Spirit of Earth | | Life and light hidden in the secret heart of matter |
| Color | White on green | | |
| Substance or Manifestation | All solid matter | | |
| Locale or Environment | All rocky, underground, or mountainous areas | | The stone is a symbol of lifelessness and immobility, but also hardness, durability, and permanence. |
| Object or Tool | Pantacle | | |
| Season | Winter | | |
| Time | Midnight | | |
| Planet | Saturn | | A shrine with a black cube upon a gigantic rugged peak |
| | | | Pathworking Images |

The Consonants of Air


| Sign | English | Phoneme | |
|---|----------------------------|---------|---|
|  | D | Doh | |
| Element | Earth of Air | | Image and Related Concepts Leaf or tree Fixation Materialization |
| Color | Green on yellow | | |
| Substance or Manifestation | Dust | | |
| Locale or Environment | Plains | | The tree is a symbol of life and fruitfulness, whose branches represent a choice of paths and initiation. The tree also symbolizes the axis mundi, the relationship between Earth and Heaven. |
| Object or Tool | Incense | | |
| Season | Spring | | |
| Time | Early Evening | | |
| Chinese Trigram | K'en (F) keeping still | | |
| Geomantic Sign | Tristitia (setback, blame) | | Pathworking Images A great garden stretches in all directions, sown with every plant that can be used for food, medicine, or magic |
| Zodiacal Sign | Aquarius | | |
| Tarot Card | Princess of Swords | | |
| Planet | Saturn, Uranus | | |


The Magician's Reflection

| Sign | English | Phoneme | | |
|----------------------------|-------------------------------------|---------|--|--|
| ·))) | Ch | Chu | | Transmission |
| Element | Water of Air | | Image and Related Concepts | Vibration |
| Color | Blue on yellow | | | |
| Substance or Manifestation | Clouds, fog | | | |
| Locale or Environment | Sea cliffs, valleys | | | |
| Object or Tool | Book | | A symbol of communication and the movement of information, but also obscurity and the erosion of form. | |
| Season | Spring | | | |
| Time | Late Afternoon | | | |
| Chinese Trigram | K'en (M) keeping still | | | A path leads up from the sea to a shining golden tower high upon the cliffs. |
| Geomantic Sign | Cauda Draconis (exterior threshold) | | Pathworking Images | With the dome of the tower is a vast alchemical laboratory where rests the Emerald Tablet. |
| Tarot Card | Queen of Swords | | | |
| Planet | Saturn, Mars | | | |

| Sign | English | Phoneme | |
|----------------------------|--|---------------------------|--|
| 𐌚 | L | Li | Whirlwind |
| | | | Image and Related Concepts |
| Element | Fire of Air | | Motion |
| Color | Red on yellow | | Violence |
| | | | Duration |
| Substance or Manifestation | Storm | | |
| Locale or Environment | High peaks | | |
| Object or Tool | Burin or dagger | | The whirlwind symbolizes change, speed, power, and destruction. It represents violent natural energy, but also creative chaos. |
| Season | Spring | | |
| Time | High Noon | | |
| Chinese Trigram | Li (M) clinging | | Storm and swift winds assail a fortress tower upon a mountain peak. The tower is carved with the signs of all magical alphabets, and on the tower's top is etched a magician's circle. |
| Geomantic Sign | Puella (girl, immaculate, clear, pure) | | |
| Zodiacal Sign | Libra | | |
| Tarot Card | Knight of Swords Venus | Pathworking Images | |
| Planet | | | |

The Magician's Reflection

| Sign | English | Phoneme | |
|---|--------------------------------|---|---|
|  | Sh | Shah or Shee | Image and Related Concepts Breeze Penetration Flexibility Gentleness |
| Element | Air of Air | | |
| Color | Yellow on yellow | | |
| Substance or Manifestation | Wind | | |
| Locale or Environment | Cliffs | The wind is a symbol of transience and changeability, and thus fate and fortune, but also elemental force, divine breath, and inspiration. | |
| Object or Tool | Fan | | |
| Season | Spring | | |
| Time | Dawn | | |
| Chinese Trigram | Li (F) clinging | | On a high hill above a shining city, a library built of pure white stone in classical style gleams in the rising sun. All the knowledge that is written rests within amid statues of great teachers of the ages. |
| Geomantic Sign | Albus (white, blankness) | | |
| Zodiacal Sign | Gemini | | |
| Tarot Card | Prince of Swords | Pathworking Images | |
| Planet | Mercury | | |


| Sign | English | Phoneme | |
|--|--------------------|---|--|
|  | V | Vah or Vee | Breath |
| | | | Mind |
| Element | Spirit of Air | | Harmony |
| | | | Balance |
| Color | White on yellow | | |
| Substance or Manifestation | Breath | | |
| Locale or Environment | Mountains | | |
| Object or Tool | Sword | Breath is a symbol of life, animating force, soul, and spiritual essence. | |
| Season | Spring Equinox | | |
| Time | Dawn | | |
| Planet | Mercury | | On a windy plain beneath a clear sky, a golden dome surrounded by white columns marks the passing of the seasons. Within, a model of the solar system moves in unison with the stars and planets. |
| | | Pathworking Images | |


The Consonants of Spirit

| Sign | English | Phoneme | | |
|---------------------------------------|--------------------|---------|---|--|
| □ | B | Boh | | |
| | | | Image and Related Concepts | House Stability Substance |
| Element | Earth of Spirit | | | |
| Color | Green on white | | | |
| Substance or Manifestation | Stone, lead | | | |
| Locale or Environment | North | | | |
| Object or Tool | Salt, pantacle | | | |
| Season | Winter | | | |
| Time | Midnight | | | |
| | | | Pathworking Images | The palace of the Gnomes, surrounding the throne room of the elemental ruler of Earth. |

| Sign | English | Phoneme | |
|----------------------------|------------------|---------|---|
| ☵ | Qu or Kw | Kwu | |
| | | | Image and Related Concepts |
| Element | Water of Spirit | | Cup |
| | | | Fluidity |
| | | | Cohesion |
| | | | Desire |
| Color | Blue on white | | |
| Substance or Manifestation | Water, silver | | |
| Locale or Environment | West | | The cup is a symbol of refreshment and nourishment. It represents receptivity, the emotions, and the water of life. Overturned, the cup symbolizes emptiness. |
| Object or Tool | Chalice, crystal | | |
| Season | Autumn | | |
| Time | Sunset | | |
| | | | Pathworking Images |
| | | | The palace of the Undines, surrounding the throne room of the elemental ruler of Water. |

The Magician's Reflection

| Sign | English | Phoneme | | |
|---|----------------|---------|--|--|
|  | P | Pi | Image and Related Concepts | Hand |
| Element | Fire of Spirit | | | Change |
| Color | Red on white | | | Intention |
| Substance or Manifestation | Fire, iron | | | |
| Locale or Environment | South | | The hand represents power, action, manipulation, and manifestation. The hand also symbolizes grasp, ability, assistance, salutation, protection, and blessing. | |
| Object or Tool | Rod, brazier | | | |
| Season | Summer | | | |
| Time | Noon | | | |
| | | | Pathworking Images | The palace of the Salamanders, surrounding the throne room of the elemental ruler of Fire. |

| Sign | English | Phoneme | | |
|---|--------------------|---------------------|---|---|
|  | H | Hae, hah, or hee | Image and Related Concepts | Eye Stability Substance |
| Element | Air of Spirit | | | |
| Color | Yellow on white | | | |
| Substance or Manifestation | Air, mercury | | | |
| Locale or Environment | East | | The eye symbolizes intelligence, consciousness, and spirituality. The eye also represents perception, discernment, knowledge, and vigilance. | |
| Object or Tool | Sword, stylus | | | |
| Season | Spring | | | |
| Time | Dawn | | | |
| | | | Pathworking Images | The palace of the Sylphs, surrounding the throne room of the elemental ruler of Air. |

The Magician's Reflection

| Sign | English | Phoneme | |
|----------------------------|-------------------|-----------|---|
| ★ | Z | Zi or zee | |
| Element | Spirit of Spirit | | Image and Related Concepts |
| Color | White on white | | Pentacle or pyramid Pattern Consciousness |
| Substance or Manifestation | Space/ether, gold | | |
| Locale or Environment | Center | | |
| Object or Tool | Lamp, pyramid | | |
| Time | Timeless | | |

Like the mountain, the pyramid represents the world center, the axis mundi, and ascension. The pentacle represents the human form as microcosm, the balance of the five elements, union, and perfection. Pont up, the pentacle represents spirit over matter; point down, it symbolizes matter over spirit.

Pathworking Images


A huge flat-topped pyramid on a twilit plain under a deep blue starry sky. At the top of the pyramid, a sphinx guards a sleeping serpent wrapped around a black, star-filled egg.

The Consonants of Water


| Sign | English | Phoneme | | |
|-----------------------------------|---|---------|---|--|
| Q | Y | Yoh | | |
| | | | Image and Related Concepts | Mirror |
| Element | Earth of Water | | | Crystallization |
| Color | Green on blue | | | |
| Substance or Manifestation | Ice | | | |
| Locale or Environment | Ice fields, glaciers, permafrost, ice caves | | The mirror represents reflection and is a symbol of the mind and the soul. The mirror symbolizes self-knowledge, wisdom, and contemplation, but also vanity, illusion, and imagination. | |
| Object or Tool | Mirror | | | |
| Time | Midnight | | | |
| Chinese Trigram | K'an (F) abysmal | | | |
| Geomantic Sign | Rubeus (red) | | | |
| Zodiacal Sign | Scorpio | | | |
| Tarot Card | Princess of Cups | | Pathworking Images | A mirror in the moonlit ruins of a sunken land |
| Planet | Mars, Pluto | | | |

The Magician's Reflection

| Sign | English | Phoneme | |
|----------------------------|-----------------------------|---------|--|
| ≈ | N | Nu | Water |
| | | | Image and Related Concepts |
| Element | Water of Water | | Reflection |
| Color | Blue on blue | | Illusion |
| Substance or Manifestation | Water | | Pleasure |
| Locale or Environment | Ocean, lake, pool | | |
| Object or Tool | Chalice | | |
| Time | Twilight to darkness | | |
| Chinese Trigram | K'an (M) abysmal | | Water symbolizes life, fluidity, stillness, but also ceaseless motion. It represents chaos, formlessness, immersion, and possibility. In general, water is a symbol of life, the unconscious, emotion, purification, fertility, depth, and reflection. |
| Geomantic Sign | Populus (assembling, union) | | |
| Zodiacal Sign | Cancer | | |
| Tarot Card | Queen of Cups | | Pathworking Images |
| Planet | Moon | | The primeval ocean sailed by the boat of the moon. |

| Sign | English | Phoneme | | |
|---|----------------------|---------|--|--------------------------------------|
|  | T | Ti | | |
| Element | Fire of Water | | Image and Related Concepts | Wave Solution |
| Color | Red on blue | | | |
| Substance or Manifestation | Rain, waves | | | |
| Locale or Environment | Geysers, storm, surf | | The wave is a symbol of surging power, motion, passion, and cyclical change. | |
| Object or Tool | Alembic | | | |
| Time | Noon | | | |
| Chinese Trigram | Tui (M) joyous | | | |
| Geomantic Sign | Via (way, journey) | | | Rain falling on a river |
| Zodiacal Sign | Cancer | | | flanked by steaming swamps |
| Tarot Card | Knight of Cups | | Pathworking Images | from which life emerges and evolves. |
| Planet | Moon | | | |

The Magician's Reflection

| Sign | English | Phoneme | | |
|---|-------------------------------------|---------------|---|--|
|  | F | Fae or Fah | | |
| | | | Image and Related Concepts | Mist Volatility Putrefaction |
| Element | Air of Water | | | |
| Color | Yellow on blue | | | |
| Substance or Manifestation | Foam, bubbles, vapor | | | |
| Locale or Environment | Fog, fountains, waterfalls | | | |
| Object or Tool | Aspergillum | | | |
| Time | Before dawn | | | |
| Chinese Trigram | Tui (F) joyous | | | |
| Geomantic Sign | Laetitia (rejoicing, healthy) | | | |
| Zodiacal Sign | Pisces | | | |
| Tarot Card | Prince of Cups | | | |
| Planet | Jupiter | | | |
| | | | Pathworking Images | A moonlit garden filled with fragrant night- flowering plants surrounding a fountain |

The fog is a symbol of the indeterminate, the vague, the obscure, and the fantastic. The fog represents disorientation, illusion, uncertainty, and concealment. It is the primeval state from which the universe coalesces.

| Sign | English | Phoneme | |
|----------------------------|--------------------|---------|---|
| U | S | Su | Cauldron |
| Element | Spirit of Water | | Image and Related Concepts |
| Color | White on blue | | Cleansing |
| Substance or Manifestation | Water | | Emotion |
| Locale or Environment | Ocean | | Dreams |
| Object or Tool | Cauldron | | |
| Time | Sunset to Twilight | | The cauldron is a symbol of nourishment, sustenance, and abundance. The cauldron represents the womb, creation, and fertility, but also transformation, renewal, initiation, and rebirth. |
| Planet | Moon | | |
| | | | Pathworking Images |
| | | | A basin filled with lush tropical growth around a cup-shaped altar covered with other of pearl |


The Consonants of Fire

| Sign | English | Phoneme | | |
|-------------------------------|---------------------------------------|---------|---|---|
| U | W | Woh | | |
| | | | Image and Related Concepts | Fire |
| Element | Earth of Fire | | | Fuel |
| | | | | Combustion |
| Color | Green on red | | | |
| Substance or Manifestation | Ash, coal | | | |
| Locale or Environment | Volcano, mines | | | |
| Object or Tool | Brazil | | | |
| Season | Summer | | | |
| Time | Midnight | | | |
| Chinese Trigram | Sun (F) gentle | | | |
| Geomantic Sign | Fortuna Major (exterior aid) | | | |
| Zodiacal Sign | Leo | | | |
| Tarot Card | Princess of Wands | | | |
| | Sun | | | |
| Planet | | | | |
| | | | Pathworking Images | Dark clouds lit from within by flickers of red roiling above a lightning- struck plain, riven with fissures spouting flame. A path leads deep into the fissures to the forge of a smith god. |

| Sign | English | Phoneme | | |
|-------------------------------|---------------------------------------|---------|--|---|
| ☯ | Th | Thu | | |
| Element | Water of Fire | | Image and Related Concepts | Blood Fluidity Following |
| Color | Blue on red | | | |
| Substance or Manifestation | Rainbow | | | |
| Locale or Environment | Hearth, altar | | Blood is a symbol of life, strength, and soul. Blood represents life force, kinship, soul, and essence. | |
| Object or Tool | Oils | | | |
| Season | Summer | | | |
| Time | Sunset | | | |
| Chinese Trigram | Sun (☰) gentle | | | A desert plain at night lit by the cook fires of nomad camps. |
| Geomantic Sign | Fortuna Minor (interior aid) | | Pathworking Images | Around the fires, wisdom is taught, initiations occur, and myths are retold. |
| Zodiacal Sign | Leo | | | |
| Tarot Card | Queen of Wands | | | |
| Planet | Sun | | | |


























The Magician's Reflection

| Sign | English | Phoneme | |
|----------------------------|-------------------------------|---------|---|
| ✱ | R | Ri | Power |
| Element | Fire of Fire | | Image and Related Concepts Energy Thunderstorm |
| Color | Red on red | | Swift violence |
| Substance or Manifestation | Fire | | |
| Locale or Environment | Storm | | |
| Object or Tool | Rod | | The storm symbolizes disturbance, wildness, violent change, and rage, but also the source of creation. |
| Season | Summer | | |
| Time | Noon | | |
| Chinese Trigram | Ch'ien (M) creative | | Heat ripples through a sparkling radiant atmosphere filled with darting |
| Geomantic Sign | Puer (upright sword, a youth) | | |
| Zodiacal Sign | Aries | | Pathworking Images opalescent flames and blinding sheets of lightning. Gigantic shapes seem to dance through the fire. |
| Tarot Card | Knight of Wands | | |
| Planet | Mars | | |

| Sign | English | Phoneme | | Expansion |
|---|--|-----------------|---|--|
|  | tH | Aeth or Eeth | Image and Related Concepts | Steady force Increase Sun or Star |
| Element | Air of Fire | | | |
| Color | Yellow on red | | | |
| Substance or Manifestation | Sun | | | |
| Locale or Environment | Sun or Star | | | |
| Object or Tool | Thurible | | | The star is a symbol of light, the spirit, and celestial influence. The star represents perfection, immortality, fame, and attainment. |
| Season | Summer | | | |
| Time | Dawn | | | |
| Chinese Trigram | Ch'ien (F) creative | | | A blazing sun rises over sheer basaltic cliffs beneath a painfully brilliant blue sky. |
| Geomantic Sign | Acquisitio (gripping, interior comprehension) | | | Near the top of the cliffs, a flame rises from a brazen tripod dedicated to those who have brought down the fire from Heaven. |
| Zodiacal Sign | Sagittarius | | | |
| Tarot Card | Prince of Wands | | Pathworking Images | |
| Planet | Jupiter | | | |








The Magician's Reflection

| Sign | English | Phoneme | | |
|----------------------------|-----------------------------------|---------|----------------------------|---|
| ☼ | J | Ji | | |
| Element | Spirit of Fire | | Image and Related Concepts | Radiance Illumination Purification |
| Color | White on red | | | |
| Substance or Manifestation | Light, heat, energy | | | |
| Locale or Environment | Alchemist's furnace or laboratory | | | |
| Object or Tool | Lamp | | | |
| Season | Midsummer | | | |
| Time | Noon | | | |
| Planet | Sun | | | |
| | | | Pathworking Images | Three towering monoliths of granite rise beneath a burning sky in the middle of a wasteland of jagged rock and plumes of flame and smoke. In the center of the triangular area, an adamantine crucible sits amid the blaze of the refiner's fire. |


| Element | North | East | South | West | Center |
|---------|---|---|---|---|---|
| Spirit |  Boh - house |  Hah - eye |  Pi - hand |  Qu - cup |  Zi - pentagram |
| Air |  Doh - leaf |  Shah - breeze |  Li - whirlwind |  Chu - transmission |  Vee - breath |
| Fire |  Woh - fire |  Aeth - expansion |  Ri - power |  Thu - blood |  Ji - radiance |
| Water |  Yoh - mirror |  Ti - wave |  Fae - mist |  Nu - water |  Su - cauldron |
| Earth |  Goh - mountain |  Eex - crossroads |  Ki - knot |  Moh - valley |  Tzo - stone |

The Consonants – Sign, Color, and Image

The Vowels

| Jupiter | Mars | Sun | Venus | Mercury | Moon | Saturn |
|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |
| Ae | Ii | Ah | Uh | Ee | Oo | Oh |

The Vowels – Sign, Color, and Planet

| Sign | English | Phoneme | Image and Related Concepts |
|---|---------------------|---------------------|----------------------------|
|  | A | Ae (as in "aether") | Lightning |
| Color | Blue on orange | | |
| Substance or Manifestation | Tin, sapphire | | |
| Object or Tool | Circle, wheel | | |
| Day | Thursday | | |
| Zodiacal Sign | Sagittarius, Pisces | | |
| Tarot Card | Wheel of Fortune | | |
| Planet | Jupiter | | |
| Animal | Eagle, unicorn | | |

Lightning symbolizes speed, suddenness, energy, and power, both creative and destructive. The thunderbolt represents fertility and creation, but also revelation, inspiration, and enlightenment,

| Sign | English | Phoneme | |
|----------------------------|----------------|---------|--|
| 6 | I | Ii | |
| Color | Red on green | | Image and Related Concepts Phallus |
| Substance or Manifestation | Iron, ruby | | |
| Object or Tool | Spear | | |
| Day | Tuesday | | |
| Zodiacal Sign | Aries, Scorpio | | The phallus is a symbol of sexual potency and the generative power of nature, but also represents will, desire, and the masculine principle. |
| Tarot Card | The Tower | | |
| Planet | Mars | | |
| Animal | Wolf, ram | | |


The Magician's Reflection

| Sign | English | Phoneme | Image and Related Concepts |
|-------------------------------|---------------------|---------|--|
| ☉ | A | Ah | |
| Color | Yellow on violet | | Sun |
| Substance or Manifestation | Gold, topaz | | |
| Object or Tool | Lyre | | The sun represents cosmic and spiritual center. The sun symbolizes light, heat, and life, as well as consciousness, perception, enlightenment, intellect, wisdom, and wholeness. |
| Day | Sunday | | |
| Zodiacal Sign | Leo | | |
| Tarot Card | The Sun | | |
| Planet | Sun | | |
| Animal | Lion, phoenix | | |

| Sign | English | Phoneme | |
|----------------------------|-----------------|---------|--|
| Q | U | Uh | |
| Color | Green on red | | Image and Related Concepts Ankh, Yoni |
| Substance or Manifestation | Copper, emerald | | |
| Object or Tool | Chalice | | |
| Day | Friday | | |
| Zodiacal Sign | Taurus, Libra | | The yoni symbolizes desire, sexuality, fertility, and life force. The ankh represents the feminine principle |
| Tarot Card | The Empress | | |
| Planet | Venus | | |
| Animal | Dove, cat | | |

The Magician's Reflection

| Sign | English | Phoneme | Image and Related Concepts |
|-------------------------------|-----------------------|---------|---|
| ♄ | E | Ee | |
| Color | Orange on blue | | Serpent |
| Substance or Manifestation | Mercury, opal | | |
| Object or Tool | Book, staff | | |
| Day | Wednesday | | The serpent symbol of death and danger, but also of life force, wisdom, intuition, subtlety, cunning, and deception. |
| Zodiacal Sign | Gemini, Virgo | | |
| Tarot Card | The Magician | | |
| Planet | Mercury | | |
| Animal | Ape, twin serpents | | |

| Sign | English | Phoneme | Image and Related Concepts |
|---|-----------------------|---------|--|
|  | O | Oo | |
| Color | White on black | | Moon |
| Substance or Manifestation | Silver, pearl | | |
| Object or Tool | Crystal | | |
| Day | Monday | | The moon is a symbol of reflection, dreams, night, and unconscious The moon also represents water, tidal motion, life force, sexuality, and fertility. |
| Zodiacal Sign | Cancer | | |
| Tarot Card | The High Priestess | | |
| Planet | Moon | | |
| Animal | Hare, hart | | |

The Magician's Reflection

| Sign | English | Phoneme | Image and Related Concepts |
|-------------------------------|-------------------------------|---------|--|
| ♄ | O | Oh | |
| Color | Indigo on amber | | Sickle |
| Substance or Manifestation | Lead | | |
| Day | Saturday | | |
| Zodiacal Sign | Capricorn, Aquarius | | |
| Tarot Card | The World | | The sickle is a symbol of harvest, the passage of time, the transience of life, limitation, death, and ending. |
| Planet | Saturn | | |
| Animal | Dragon, crocodile, goat | | |

Things You Can Do With the Alphabet of Dreams

For pathworking and visualization purposes, the Alphabet of Dreams is organized in five circles, one for each element, containing each sub-element arranged according to the traditional directions. That is, earth to the north, fire to the south, air to the east, water to the west, and spirit in the center. Thus, in the circle of earth, earth of earth is in the north, fire of earth is in the south, spirit of earth is in the center, and so on.

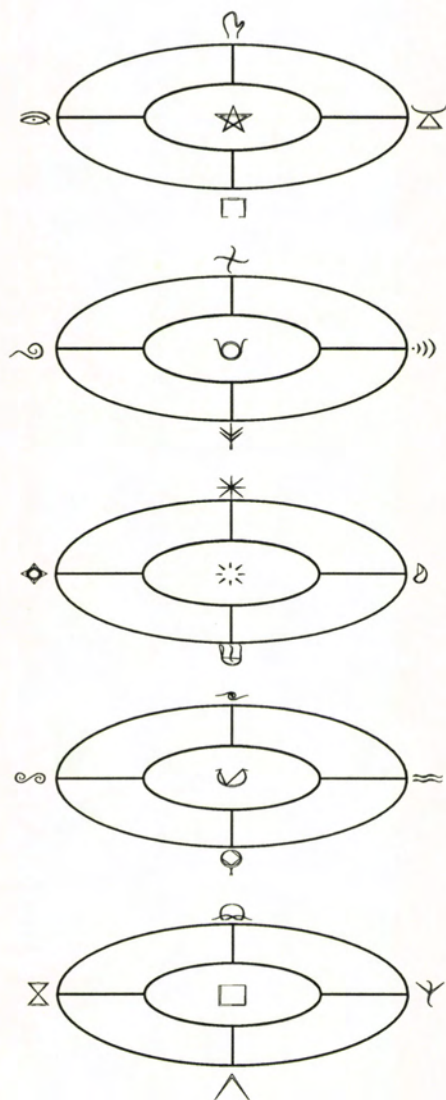
Each of the five elemental circles forms one "floor" of a five-story tower in this order; earth, water, fire, air, and spirit.

In this arrangement, each elemental floor or circle corresponds loosely with one of the first five chakras (spinal energy center) of Hindu Kundalini Yoga:

| Elemental Circle | Chakra | Spinal Location |
|------------------|-------------|-----------------|
| Earth | Muladhara | base of spine |
| Water | Swadisthana | below navel |
| Fire | Manipuraka | solar plexus |
| Air | Anahata | center of chest |
| Spirit | Visuddha | hollow of neck |

The "entrance" to each floor of the tower is in the quarter of the floor's ruling element, with the exception of the fifth floor (spirit), which is entered from the north (i.e. the material world).

| Sub-element | Direction | Letter | Image |
|-----------------|-----------|----------|----------|
| Earth of Earth | North | ^ (Goh) | Mountain |
| Water of water | West | ≈ (Nu) | Water |
| Fire of Fire | South | * (Ri) | Power |
| Air of Air | East | ∞ (Shah) | Wind |
| Earth of Spirit | North | □ (Boh) | House |



The Tower of Dreams
The Spiral Ascent

You can perform a ritual ascent of the tower by constructing a circle and walking it while visualizing and/or chanting the letters. You may walk as slowly or as quickly around the circle as feels right. With practice, as you walk the circle, visualize and feel the energies of each element moving up your spine and circling around the appropriate spinal center.

You begin at the circle (floor) of Earth, complete the entire circle, and then move up the tower to the next circle, moving from Earth through Water, Fire, Air, and ending at the circle (floor) of Spirit.

While there is considerable benefit to actually walking, since it provides a kinesthetic anchor for your mental states, you can also practice moving around the tower while sitting or laying prone.

Performed as a general meditation or initiation, you would typically walk all the way up the tower and then walk back down. That is, you would walk in a spiral through the elements, beginning in the north, walking deosil (clockwise) through all five levels, entering the center to meditate on Spirit of Spirit, and then working your way back down through the elements walking widdershins (counter-clockwise). For this meditation, stop at each direction and meditate on the letter symbol.

Once you are familiar with the Tower of Dreams, you may want not go all the way to the top, instead walking to a specific sub-element in order to perform pathworking (that is, to have experiences associated with a particular sub-element) or to use the sub-element for some specific magical purpose (such as finding or creating a spirit, talisman, or magical tool). In any case, however far you go up the tower, you should always return all the way back down and exit from the tower. Exiting the tower, thus formally ending the magical working, helps prevent distraction, obsession, or unbalance.

Starting with the Circle of Earth, begin in the north with \wedge (Goh), Earth of Earth. Walk deosil (clockwise) to the east, then south, then west, visualizing the appropriate symbol and color at each station as you move around the circle.

| Direction | Letter | Image | Color |
|-----------|-----------------|-----------|---------|
| North | \wedge (Goh) | Mountain | Black |
| East | \times (Eex) | Crossroad | Citrine |
| South | Ω (Ki) | Knot | Russet |
| West | Υ (Mu) | Valley | Olive |

The Magician's Reflection

Then, after working with **Y** (Moh), Water of Earth, while still in the west, begin walking the Circle of Water with **≈** (Nu), Water of Water.

| Direction | Letter | Image | Color |
|-----------|---------|--------|-----------|
| West | ≈ (Nu) | Water | Deep Blue |
| North | ♀ (Yoh) | Mirror | Sea Green |
| East | ☁ (Ti) | Cloud | White |
| South | ☉ (Fah) | Wave | Violet |

Then, after working with **F** (Fah), Fire of Water, while still in the south, begin walking the Circle of Fire with **R** (Ri), Fire of Fire.

| Direction | Letter | Image | Color |
|-----------|----------|-----------|----------|
| South | ✱ (Ri) | Power | Scarlet |
| West | ☪ (Thu) | Blood | Pink |
| North | ☲ (Woh) | Fire | Dark Red |
| East | ✧ (Aeth) | Expansion | Orange |

Then, after working with **h** (Aeth), Air of Fire, while still in the east, begin walking the Circle of Air with **s** (Shah), Air of Air.

| Direction | Letter | Image | Color |
|-----------|----------|--------------|-------------|
| East | ☼ (Shah) | Wind | Sky Blue |
| South | ☯ (Li) | Whirlwind | Yellow |
| West | ☶ (Chu) | Transmission | White |
| North | ☳ (Doh) | Tree | Light Brown |

Then, after working with **D** (Doh), Earth of Air, while still in the north, begin walking the Circle of Spirit with **B** (Boh), Earth of Spirit.

| Direction | Letter | Image | Color |
|-----------|---------|-------|--------|
| North | ☰ (Boh) | House | Black |
| East | ☷ (Hah) | Eye | Yellow |
| South | ☱ (Pi) | Hand | Red |
| West | ☵ (Kwu) | Cup | Blue |

Finally, returning to the north, enter into the center and meditate on **Z** (Zee), Spirit of Spirit.

| Direction | Letter | Image | Color |
|-----------|---------|----------------------|-------|
| Center | ★ (Zee) | Pentagram or Pyramid | White |

Pause for a while, feeling the balance of the elements inside you and outside you. When you have done this, exit from the center of the circle, returning to the north, and begin the journey down the tower, walking widdershins (counter-clockwise).

Note that each sign can be an entrance to a lengthier pathworking. You can visualize a door with the appropriate color and symbol at any station of the tower, either to travel along one of the four channels to the center of one of the floors, or to further explore the “territory” embodied by a particular letter. Some of the possible experiences that may be found within the zones of each sub-element are described very briefly under the “Pathworking Images” heading of the previous tables.

Notice that in the meditation above, the only time you go into the center is at the fifth level. If you choose to enter the center of one of the other floors, such as Spirit of Air, enter from the direction associated with the pure element. That is, to enter Spirit of Fire, enter through Fire of Fire in the south, or to enter Spirit of Water, enter through Water of Water in the west.

Spirits and Sigils

The Alphabet of Dreams readily lends itself to creating sigils for elemental beings and forces. A sigil is a single sign that encodes a name or word, derived using an analogical or intuitive method. Using the intuitive method, the magician might chant the name or word to induce a trance until the sigil for the desired spirit or concept "appeared" or focus on the name or word while performing automatic drawing until a sign was produced that felt right. Most often, sigils are produced using a combination of intuition (or artistic sensibility) and some analogical method of encoding.

For example, in some traditions, the letters of the magical alphabet used are arranged in a grid and the name, word, or phrase is traced over the grid so that it is converted into a single sign. The Alphabet of Dreams table of consonants can be used for this purpose.

| Element | Earth | Air | Spirit | Water | Fire |
|---------|-------|-----|--------|-------|------|
| Earth | ^ | Ƴ | □ | ♀ | ♂ |
| | G | D | B | Y | W |
| Air | X | ~ | ~ | ♂ | ♂ |
| | X | Sh | H | F | tH |
| Spirit | □ | ♂ | ★ | ♂ | ♂ |
| | Tz | V | Z | S | J |
| Water | Ƴ | ~ | ~ | ~ | ♂ |
| | M | Ch | Q | N | Th |
| Fire | ♂ | ~ | ♂ | ♂ | ♂ |
| | K | L | P | T | R |

Some practitioners use a small circle to mark the beginning of the sigil and a small "T" to mark the end.

In the example above, I take the word "PROSPERITY" and remove the vowels, leaving "PRSPRTY", and then trace it on the grid. The resulting sigil can be visualized during ritual and inscribed on talismans, enabling it to more-readily communicate the concept of "prosperity" to the non-verbal part of my mind. Many practitioners of sigil magic will visualize or stare at a drawing of a sigil while performing some activity (sexual or otherwise) until they are exhausted and temporarily forget the intention of the ritual, thus transferring their intention to their subconscious. Others will chant, visualize, and otherwise try to invoke the concept or emotion represented by the sigil and attempt to anchor it a talisman bearing the sigil, thus "charging" the talisman with the particular desired energy.

Most sigils created with the Alphabet of Dreams, however, are made by taking the letters of a name, word, or phrase and combining the Alphabet of Dreams signs into a single image or design. The Alphabet of Dreams was designed to provide evocative pictographic forms for just this type of

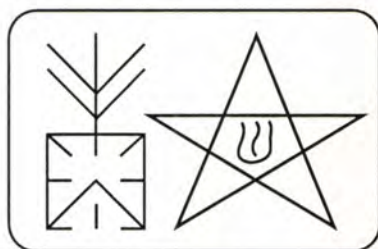
purpose. Often, duplicate letters are removed, but this is up to the discretion of the magician. What is most important is that the final product seems to you to be appropriate to the spirit, concept, or intention that it is designed to embody.

In the following example, the desired spirit was first defined (using the paragraph of text above the spirit name shown below). That is, the characteristics of the desired spirit were described. An alphabet wheel of the Alphabet of Dreams was constructed. (This is a circle with the alphabet arranged around the circumference.) Then, the name of the spirit was divined by dowsing the alphabet wheel using a mercury-filled pendulum. After the name was divined, the spirit's sigil was constructed. This spirit and its sigil may be used by anyone wishing to use the Alphabet of Dreams magical system. To activate this spirit for you, go outside in the light of a full moon, and repeat the following text, **aloud**, four times (once facing each of the four directions) while visualizing the sigil.

This spirit will act as a guide to those who would learn the mysteries of the Alphabet of Dreams. It will do no harm to anyone who sincerely seeks enlightenment and wisdom through the Alphabet of Dreams. This spirit will do no permanent harm to anyone and will act only as a teacher and initiator for those who would walk through the Tower of Dreams. This spirit is called:



(pronounced "Dohbyig Wohz") and its sigil is formed thus (draw sigil in air).



By my will, as I am I, (your name – use your magical name if you have one), it is so.

If you wish to make a talisman for this spirit, engrave the sigil on silver and repeat the ritual during the new, waxing, full, and waning moons, each time holding the talisman in the moonlight (or dark, for the new moon) while you repeat the charge. When you are not using the talisman, keep it wrapped or in a bag of blue, silver, or white cloth or silk.

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